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GLADYS SWARTHOUT

of the Metropolitan Opera

Her Second Motion Picture, Give Us This Night, Is To Be Released in March

KIRSTEN FLAGSTAD and LAURITZ MELCHIOR were heard in Tristan and Isolde at the Metropolitan on January 31 at a performance given for the benefit of the Vassar Club College Fund. These two artists appeared together in Die Walküre on January 22 and will sing in the same opera on February 11 in the Metropolitan Ring cycle.

WILLARD MacGREGOR, pianist, gives a recital in Town Hall, New York, on February 2. His program includes a Mozart sonata, the Mendelssohn prelude and fugue in E minor, the Beethoven sonata, op. 110, a nocturne and four etudes by Chopin, and a final assortment by Ravel and Debussy. This is Mr. MacGregor's second New York recital of the season. (Photo by Fayer, Vienna.)

HERTA GLÜCKMANN, contralto, heard in her first New York recital on January 31 at Town Hall, her program including an introductory Italian group, two assortments of German Lieder by Brahms, Schumann, Hugo Wolf and Erich Wolff and a final list by Tschaikowsky, Rachmaninoff, de Falla, Cimara and a Spanish folk song arranged by Guenter. (Garloff Photo.)

EMMA OLSSON, pianist, will be heard during the spring season in lecture-recitals, Music from Many Angles. The course consists of illuminating discourses, with musical illustrations, new and old. Miss Olsson is an artist pupil of Ernesto Berúmen.

MARIA SILVEIRA, lyric-coloratura soprano, was heard on a recent broadcast with Lawrence Tibbett. The soprano will be featured in several musical shorts to be filmed at the Long Island studios of Paramount. She is to sing arias from Madam Butterfly, Faust, Pagliacci, and La Boheme. The engagement was arranged by G. H. Dalrymple.

DR. HENRY HADLEY will be honored on February 2 by the New York Matinee Musicale at a concert-tea at the Hotel Great Northern, New York. The program consists entirely of compositions by Dr. Hadley.

RONALD MURAT, violinist and composer, has been engaged to teach the ensemble classes at the Institute of Musical Art of the Juilliard School of Music, New York.

SIMON BARER, pianist, in London recording for the phonograph the study for left hand alone by Blumenfeld.

MARIO FACCHINETTI, composer-conductor, and OLGA NINNA, soprano. Mr. Facchinetti is now conducting concerts and opera in the U.S.S.R. The photograph was taken in the wings at the Opera of Tiflis. Mme. Ninna is believed to be the first artist to sing works of Satie in Russia.

(See Inside Back Cover for Additional News Pictures)

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Handel and Markevitch Scores Form Sharp Contrast in London

Messiah Celebrations—A Dubious Paradise—Dickens Ballet and Holiday Opera—"Proms" Resume

By CÉSAR SAERCHINGER

LONDON.—Yuletide provides an open season for oratorio hereabouts, and the chosen oratorio is inevitably The Messiah. It would be interesting and certainly comforting in these days of smoldering revolution, to take a census of the number of Messiahs sung throughout the length and breadth of England and Wales at holiday time. Even Queen Victoria and Albert the Good would be reassured that Britain's heart is in the right place still.

In London the Royal Choral Society did its stuff under Malcolm Sargent in Albert Hall, and the size of the choir alone was impressive. The sonorities were in fact overwhelming and if the performance had neither the speed nor the snap of Beecham's (the last contribution of that mercurial gentleman before sailing for New York) it was not altogether slow-footed either. Keith Falkner's bass coloratura showed that Handel can still be sung instead of mumbled, and the other soloists were generally on a par with him.

PARADISE LOST—AGAIN

It is nevertheless difficult to work up enthusiasm about Messiah performances these days, though goodness knows choral societies are hard put to it for modern substitutes. Certainly those who contend that oratorio is dead had coals of fire heaped upon their heads by the world premiere of Igor Markevitch's oratorio, Paradise Lost, or to be exact, Le Paradis perdu, for it is based on the French version of Milton's poem.

Markevitch, young and Parisian-Russian (who gained some distinction by writing ballet music for his terpsichorean compatriots from Monte Carlo), in this work proves that he can be serious, deadly serious, and even more deadly than serious. Of Milton's almost pagan beauty and classic lightness of spirit there are none; it is a religious ritual, a gloomy liturgy—chanting, shouting, *Sprechgesang*, whispering—to the accompaniment of a post-Stravinskyan orchestra, an ultra-modern mechanism devoid of all relation to modern humanity. It was, in a word, dreary and arid. For all its harmonic complexity it was not new and, as Ernest Newman says, equally generous in longitude and platitude. The B. B. C. Chorus and Orchestra, conducted by the composer, did a remarkable job, especially the former, who had to sing in French. Oda Slobodskaya, soprano, was the Woman (neither Adam nor Eve are mentioned); Betty Bannerman, mezzo, the Divine Force of Life; and Hughes Cuenod, tenor, the Spirit of Evil, which may or may not be significant. In any case they all had a hard assignment and Mme. Slobodskaya made the most of it.

A DICKENSIAN BALLET

Another Christmas novelty, so far as London is concerned, was Vaughan Williams' masque on Dickens' A Christmas Carol. It was written originally for Adolf Bolm in 1927 and performed as a ballet in America, and has lain dormant ever since. Using the English Folk Dancers of the Cecil Sharpe House, Frederick Wilkinson arranged a choreography based on folk-dance steps and produced it on the floor of the Cecil Sharpe House, which gave the performance an intimate and informal character that is perhaps better suited to it than the theatre stage. Vaughan Williams is a past master in the use of folk music for artistic purposes. Joining carols, dance tunes and folk songs together by means of original material in the same spirit he has produced a homogeneous fantasy against which the dreams and visions of Scrooge are effectively projected. The performance was a genuine success and may become a regular Christmas favorite. Imogen Holst conducted the orchestra.

HOLIDAY OPERA

Speaking of Christmas favorites, we have of course had the indispensable Hänsel and Gretel, at the Sadlers' Wells Opera, done in English, produced by Sumner Austin and conducted by Geoffrey Corbett. The singers too were all English and some of them young. We had, moreover, Rimsky-Korsakoff's fairy opera, The Snow Maiden, also in English and at the same theatre. This time Lawrance Collingwood (expert in Russian scores) conducted and Olive Dyer was a charming and sweet Snégourotchka. This too is good and inexacting fare for the holidays.

In the same category though distinctly for grown-ups is Johann Strauss's Fledermaus, once again become a favorite in these parts. This time Norah Gruhn, brilliant English soprano of the younger generation, was Adèle, and Winifred Kennard sang Rosalinda. Both did exceedingly well with the coloratura. Tudor Davies and Morgan Jones were the tenors, and it is a blessing to know that tenors in these parts are not just high baritones.

THE WINTER "PROMS"

The holiday hiatus in the regular concert season is once again being filled by a fortnight of winter "Proms." These nightly feasts for Queens Hall fans are modelled very much on the lines of the traditional and much longer Promenade season of the summer and autumn, even to the floral decorations (with the proper seasonal nuance). Promenading is the one thing one cannot do at either, and women faint in the smoke-filled air as regularly as if they were paid to do it. Sir Henry Wood, spry as ever, is again in command; the programs are as universal in scope as a mere fortnight will allow, and if anything a little more popular than in the summer.

(*Continued on page 32*)

Rome Broadcasts Prize Opera

ROME.—Sir Orluf, a new opera by Luigi Malatesta, young Italian composer, to a libretto by Mary Tibaldi Chiesa (Milan correspondent of the Musical Courier), was recently broadcast from Rome. The story is based on old Northern folklore and is in three acts. The score by Malatesta, a pupil of Ravel, is delicately orchestrated and colorful, the composer's melodic line well suiting the lyric situations of the action. This opera won the first prize in the Concorso del Teatro Regio, of Turin, in the spring of 1932, but had never been performed since.

R. P.

Dresden Music Lovers Join To Honor Felix Draeseke

Wagner and Mozart Works Splendidly Sung—Opera Finishes Brilliant Year—Gigli and Graveure Fêted by Large Audiences

By ELINOR JANSON

DRESDEN.—Nineteen-thirty-five, called the Bach-Handel-Schütz Year, was one of celebrations and festivals throughout all Germany.

In addition to these, Dresden staged a special festival week for the purpose of introducing its native composer Felix Draeseke to a wider circle of music-lovers. Elaborate ceremonies were held in the City Hall by way of opening the festival, at which the president of the Music Chamber and the president of the Felix Draeseke Society were present, as well as notables from the world of music.

A symphony concert was given by the Philharmonic Orchestra under the direction of Paul Raabe (successor of Richard Strauss as president of the Music Chamber of Germany), an outstanding number being Draeseke's piano concerto, performed by Johannes Strauss of Berlin.

The Tonkünstlerverein gave an evening of Draeseke's chamber music (Jahn Dahmen Quartet; Liesel v. Schuch and Arno Schellenberg, soloists) and the State Opera honored the composer by playing his Symphonia Tragica and Jubel-Ouverture at a symphony concert directed by Generalmusicdirector Dr. Bohm. The most pretentious of the Draeseke opuses heard during the festival was no doubt his mystic Christus, in one prelude and three oratorios, for soli, chorus, orchestra and organ. This work was presented in two concerts in the Dreikönigskirche, the first part being given with the State Orchestra from the Opera, Karl Maria Pembaur leading, the second part being performed by the Philharmonic Orchestra under Paul van Kempen. Whatever one's personal opinion of Draeseke's music may be—for my taste, it is rather dry and pedantic, and lays too much stress on technical correctness and not enough on melodious quality—it was, all in all, a fitting tribute to this singular son of Dresden.

KIRCHNER ALSO HONORED

Mention must also be made of a church concert, given as a memorial to composer Theodore Kirchner, who, like Draeseke, was a teacher in the Dresden Conservatory for a number of years. The program was carried out by Willibald Roth (concert master of the State Orchestra), Rudolf Kratina and Herbert Ronnefeld (from the State Orchestra) and the organist of the Annenkirche, where Kirchner had himself played the organ many times. During his lifetime Kirchner did not receive the appreciation he deserved. His compositions are unassuming and thoroughly melodious. His orchestral works are especially worthwhile.

STATE OPERA DOINGS

A restoration of Wagner's Lohengrin brought sensational success to the Dresden Opera. The Wagner performances are steadily gaining in popularity here and bringing back the high standards of the good old Dresden State Opera. Torsten Ralf, newly engaged Norwegian tenor, sang the title role with admirable technic and vocal beauty. Margarete Teschemacher was a feeling and lovely Elsa. Robert Burg (Telramund) and Martha Fuchs (Ortrud) were impressively realistic and in fine voice. Nilsson and Ahlersmeyer completed the well-chosen cast. Dr. Karl Bohm was the master at the helm, drawing from every note its full effect. Hans Strohbach had the management, costumes (as usual) were by Prof. Fanto, scenery by Adolf Mahanke.

Another interesting installation was Mozart's Don Giovanni, with Mathieu Ahlersmeyer in the title part. He looked magnificent, acted splendidly, and his beautiful *bel canto* singing suited the score. Margarete Teschemacher gave a fine interpretation of Donna Elvira. Jolly and lovable was the quarreling couple, Masetto (Arno Schellenberg) and Zerline (Maria Cebotari). As a matter of fact, they livened up the opera considerably, as the dreary scenery reminded one of anything but the sunny blue skies of Spain. That was a technical fault on the part of C. Neher, guest scenic manager, who had created curtains and settings of a dirty gray-brown color. Martha Fuchs, as the revengeful Donna Anna, acted well, but seemed now and then to forget that this was not Wagner but Mozart, the latter deserving a little less voice and more stylistic quality.

(*Continued on page 32*)

Mitropoulos Leads Boston Orchestra

Athens Musician Makes Debut in This Country as Guest Conductor of Koussevitzky Forces—Sevitzky Plays Native Scores

By ALEXANDER WILLIAMS

BOSTON.—Dimitri Mitropoulos, orchestral leader of the Athens Conservatory, is the guest conductor of the Boston Symphony Orchestra this week and next. He is a remarkably intellectual-looking man and proved himself a conductor of skill and emotional intensity. His interpretations were carefully thought out. He led the orchestra with concentrated energy, and the orchestra responded splendidly in turn. The program began with the second Leonore Overture of Beethoven; and here the interpretation suffered from rather tenuous treatment by Mr. Mitropoulos. Debussy's La Mer was played with truly French understanding. A new work to Boston was Jean Rivier's overture for Don Quixote. We are given to understand that the composer means the Don Quixote type of man in any age and not the hero of Cervantes' novel. The music makes liberal use of jazz, employs a saxophone and is noisy and sentimental by turns. The concert ended with a performance of Strauss' Symphonia Domestica.

PEOPLES ORCHESTRA HEARD

Meanwhile, the Peoples Symphony Orchestra (Fabien Sevitzky, conductor) gave the fifth concert of its season in Jordan Hall on January 19. Two American works, in pursuance of Mr. Sevitzky's policy of presenting music by American composers on each of his programs, were given for the first time in Boston. These were an agreeable Adagio by Frances McCollin, which was originally written for string quartet by the composer, and a well scored work entitled Fantasy on Western Folksong by George McKay. The pleasantest part of the concert was the Mozart concerto for flute

(*Continued on page 16*)

Bartok Refuses Medal

BUDAPEST.—The musical world here is under the stress of excitement produced by an open letter which Bela Bartok addressed to the Kisfaludy Society. A few days earlier, that body, acting through its representative, had offered Bartok the Gregus Medal (since the world inflation it has been reduced to the Gregus Prize) for his first Hungarian Suite for orchestra, a work of the composer's youth. Bartok, who is now sixty-five, took exception to being rewarded for his early score, one of the starting points of his subsequent fame. Justifying itself, the society called attention to the fact that the opus in question had its first complete presentation only in 1929.

Bartok explains his position by saying also that the society is in error as to the date of the premiere of the first Hungarian Suite for orchestra, which took place in 1909, and not 1929. Since that time Bartok has produced far more important works. Such a serious mistake in dates on the part of the society, causes Bartok to doubt the organization's artistic judgment, and he therefore refuses their distinction, "for the present and the future; for all times, even after death."

A. J.

Salzburg Festival Plans

SALZBURG.—Next summer's festival will run from July 25 to August 31. The program already comprises Toscanini conducting Fidelio, Falstaff, and Die Meistersinger, Bruno Walter doing Don Giovanni, Tristan, Orpheus, and Der Corregidor (by Wolf) and Weingartner directing Cosi fan tutte and Marriage of Figaro. These three masters, as well as Monteux, will also direct several symphony concerts. Further items include cathedral concerts under Joseph Messner, Paumgartner leading the Mozart Serenades, and Max Reinhardt's staging of Jedermann and Goethe's Faust.

Reiner Premiers Strauss and Bartok Novelties with Philadelphia Men

Excerpts from The Silent Woman and Sketches by Hungarian Composer Heard—Gershwin Appears in Own Concerto under Baton of Smallens

PHILADELPHIA.—The Philadelphia Orchestra concerts of January 17 and 18 marked the first appearance this season of Fritz Reiner as guest conductor.

Three of the numbers on the program were new to these audiences. Excerpts from The Silent Woman, opera by Richard Strauss, and Hungarian Sketches by Bartok, were given premieres in America, while Ravel's orchestration of the Debussy Danse, was heard for the first time in Philadelphia. The Strauss composition was much less convincing than the other two, but was frankly humorous. The Hungarian Sketches numbered five—An Evening in the Village, Bear Dance, Melody, Slightly Tipsy, and Swineherd's Dance. These were delightful, and beautifully read and played. They varied greatly in mood, the first being quiet and peaceful, while the Bear Dance and Slightly Tipsy were definitely funny. The Swineherd's Dance was a rollicking, jolly finale to the group. Ravel has done a wonderful piece of orchestration, in his arrangement of the Debussy Danse, and maintained the Debussy atmosphere cleverly. Mr. Reiner gave it an excellent interpretation.

The high point point of the program was the performance of Beethoven's Eroica Symphony, in which Mr. Reiner played the *scherzo* as the second movement, and the Funeral March third, with an evident gain in impressiveness. It was a magnificent piece of conducting throughout, and aroused enthusiasm at the close.

The program closed with a splendid performance of Ravel's suite (No. 2) from Daphnis and Chloe.

GEORGE GERSHWIN WITH PHILADELPHIA ORCHESTRA

The third event, in the Festival Series of five special events being given this season by the Orchestra Association, was the appearance of George Gershwin, composer-pianist, with the Philadelphia Orchestra (Alexander Smallens conductor) on January 21.

Mr. Gershwin played his own concerto in F for piano and orchestra, exhibiting facility and good tone, while the concerto itself exhibited his ingenious form of composing. Mr. Smallens and the orchestra gave him excellent support. He was cordially received and recalled many times.

A recently completed orchestral suite from his Porgy and Bess was given its world premiere at this concert. The five parts composing the suite are Catfish Row, Porgy Sings, Fugue, Hurricane, and Good Morning Brother. They were pleasing and cleverly orchestrated, although the fact that the sections are sometimes in more than one part made it difficult to know just which part was being played. Of the five, the fugue was least convincing, but the others were frankly interesting. The composer was again recalled many times at the close, and he shared the applause with Mr. Smallens who had given the suite such a fine interpretation.

The concert opened with the beautiful Tschaikowsky symphony (No. 4) in F minor, of which the *andante* and *scherzo* were particularly well done.

ITALO-AMERICAN PHILHARMONIC ORCHESTRA

The Italo-American Philharmonic Orchestra (Guglielmo Sabatini, conductor) gave a concert on January 19 in the ballroom of the Stephen Girard Hotel. Featured on their program was the American premiere of Overture in F by Caltabiano, an interesting new composition, well presented. Other numbers were the Prometheus overture and first symphony of Beethoven; Spendiaroff's Sketches from Crimea, three Russian dances by Rimsky-Korsakoff, Tschaikowsky and Dargomijsky, and Riva Bercova, soprano, singing a Mozart aria. The concert was attended by a large audience, who responded to the excellent performance with enthusiastic applause. M. M. C.

ALFRED LYON

Alfred Lyon Reports Music Thriving

Director of Parisian Concert Bureau Sees the Present Year as One of Unusual Opportunity for Artists under His Management

PARIS.—The other day I had the pleasure of a visit with Alfred Lyon, Parisian *impresario*, a concert manager whose field of activity increases yearly.

"I am entirely satisfied with the part of the season which has just ended," the energetic concert organisor told me, "and the second half has already started out in brilliant fashion. On the one hand, my *bureau* has presented to the Parisian public, a great many artists qualified as *vedettes*—in English you call them stars—and on the other hand, many artists making their debuts, and who hope to become stars. One of our *vedettes*, for example, is the violinist Orlando Barera, who has given another successful recital here. You, of course, know that this young virtuoso has won a fine place in the front ranks of the violinists of France, Holland, Belgium, Germany, and Italy, and is soon leaving for New York. Other highly interesting and successful concerts which my *bureau* has recently put on were a piano recital by Albert Leveque, a specialist in Bach; Alexandre Tcherepnine, composer-pianist, returned to Europe after a long tour in the Far East; Lydia Demirgian and Jeanne Isnard, in a two-violin recital; and Nika Monastri, soprano."

Monsieur Lyon has a rare interest in young artists, and the many he has helped to get a start are legion. "Among those on whom I base great hopes," he said, "and whose concerts this season were in every way remarkable both as to public and press, are Roger Aubert, Sorel-Nitzberg, Nicole Rolet, pianists; Helen Tannenbaum, young violinist from Los Angeles, California; Rosita Rodes, a remarkable Spanish guitarist; and Jeanne Marguillard, organist."

LATE WINTER SCHEDULES

When asked about the second part of his season, Mr. Lyon reported many brilliant prospects. "Among those I have already booked for appearances are Ricardo Vines, Spanish pianist; Roland Gundry, fourteen-year-old Franco-American violinist, the revelation of last season; the Paris Saxophone Quartet, unique in the world; Marthe Bracequemond, organist, who is soon going to America; pianists Louise Wacksman, Arnaud de Gontaut-Biron, Jacqueline Schweitzer, Pierre Lucas, Joaquin Nin-Culmell; cellists Bernard Michelin, Georges Schwarz, Genevieve Martinet; such singers as René Talba, Alice Tully, Elisabeth Gero; orchestra conductors Eugene Szenkar, of the Moscow Philharmonic, Felix Hupka, of the Cologne Opera, Armand Ferté and Pierre Duvauchelle—to mention only a few. Others I have booked are the Russian Female Vocal Quartet Lel, and dancers Tony Gregory, Helba Huara, Tatiana Barbakoff. Sylenka, unique in her Spanish creations, is also on my list. Yes," Monsieur Lyon continued, "it is an inspiring season. The world is full of many excellent artists, and judging from the crowded halls and the enthusiastic applause these artists invariably have, the public is also 'on the job,' to borrow an American expression." I. S.

Ann Arbor Greets St. Louis Players

Golschmann Impresses in Symphonic Program—Kolisch Quartet Among Other Recitalists—Gilbert and Sullivan Opera Sung

ANN ARBOR, MICH.—The welcome given by Ann Arbor to Vladimir Golschmann and the St. Louis Symphony Orchestra on January 14 was genuinely enthusiastic. It was the first appearance here of this organization together with its able leader.

Golschmann opened the program with a performance of the overture to von Weber's Oberon which kept before the audience the magical quality of that story. Having put his listeners into the proper mood he next conducted the melodious seventh symphony by Beethoven. One rarely hears such exquisite shading of tone as in the performance of the *allegretto*.

The second part of the program was given over to the tone poem Death and Transfiguration, by Strauss, and three fragments from Ravel's ballet, Daphnis and Chloe. A thrilling climax was attained in the tone poem and the Ravel fragments were played with amazing skill.

KOLISCH QUARTET CONCERT

On January 20, the Kolisch String Quartet gave the seventh concert in this series. The eminent artists, Rudolph Kolisch, first violin; Felix Khuner, second violin; Eugene Lehner, viola, and Benar Heifetz, cellist, made their first appearance in Ann Arbor and presented a program of three quartets, Beethoven's in D major, that by Brahms in C minor and Schubert's in G major. They were played with finesse and pleased a large audience which waited insistently for an encore.

Palmer Christian, university organist, has given two organ recitals, one on January 19 and the other on January 29. Prof. Christian is a master at the organ and interests not only university students but large numbers of people from the general public. For his first recital he chose works of eminent French organists, for the second his program was taken from the works of American composers.

A highly creditable production of Gilbert and Sullivan's Ruddigore was given by the Play Production Department of the university in co-operation with the School of Music, January 15 to 18. This was presented in the Lydia Mendelssohn Theatre and brought pleasure to large audiences each evening. A. McL. T.

Monte Carlo Ballet Russe in Omaha

OMAHA, NEB.—A large audience was attracted by Col. W. De Basil's Ballet Russe, which appeared at the Paramount Theatre on January 2 under the auspices of the Omaha World-Herald. Three ballets were performed: The Swan Lake, with music by Tschaikowsky; the Fantastic Toy Shop, with musical setting by Rossini-Respighi; and the Polovtsien Dances from Borodin's Prince Igor. Highly contrasted in atmosphere and subject. treated with skill and imagination in the matter of choreography, the ballets presented a sequence of delectable pictures and left the audience in a happy frame of mind. The company is well provided with effective modern scenery, costumes lovely in design and color, a good orchestra well directed, an expert *corps de ballet* and solo dancers; in short all it takes for the effective presentation of the works in their repertoire.

The following have appeared in recent programs given under the auspices of the Joslyn Memorial: Holly Wolcott, Virginia Elfrink and Helen McAneny, pianists; Pearl Shomshor, soprano, and Esther Leaf and Martin Bush, organists. J. P. D.

Maria Iturbi and Stephan Hero Wed

Maria Iturbi, daughter of José Iturbi, was married to Stephan Hero, violinist, in Bedford Hills, N. Y., on January 21. Mr. Hero is the son of Mr. and Mrs. Simon Hero of Forest Hills, L. I. He has been a protégé of Mr. Iturbi for several years. The former Miss Iturbi, whose mother died when she was very young, has been hostess in her father's house since she was a little girl. She is a pianist, said to be of considerable talent, but has expressed herself as not interested in a professional career.

National Federation of Music Clubs Broadcasts

The National Federation of Music Clubs will on February 9 conclude the present series of radio broadcasts under its auspices. Scheduled for Sunday mornings and relayed through WEAF to a National Broadcasting Company network, these broadcasts have offered as speakers leaders in the music world and as assisting soloists winners in the Young Artists' Contests of the Federation. A group of vocalists or instrumentalists has also been presented on each program.

The series was initiated on January 5 with an address by Mrs. John A. Jardine, president of the federation, entitled Our Place in the World Today. A song series by Edwin Austin Kane, tenor, who was a 1933 winner in the federation's Young Artists' Contest, and choral numbers by the Vocal Art Ensemble of the Scherzo Club of Norfolk (Hulda Barnum, director), completed the program. The succeeding Sunday, January 12, Mrs. Edgar Stillman Kelley, a past president of the National Federation of Music Clubs, was the speaker, assisted by the Kneisel Quartet. On January 19 Mrs. Vincent Hilles Ober of Norfolk, National Junior Councillor, spoke, and the musical numbers were by Philip Frank, violinist, a winner in the Boston Biennial Contest of 1929, and by the Lamont Singers from the Lamont School of Music in Denver (Florence Lamont Hinman, director). On January 26 Ruth Haller Ottaway, also a past president of the federation and its present first vice president, spoke on Young Artists and Our Responsibility to Them. Appearing also were Joseph Knitzer, violinist and 1935 winner, and ten singers from the Madrigal Club of Detroit (Charles Frederic Morse, director).

On February 2 Mrs. George Hail of Providence, R. I., second vice-president of the federation, will speak on Music in Religious Education. Appropriately the A. Cappello Choir of the First Congregational Church in Washington, D. C. (Ruby Smith Stahl, director), will be heard and also Margaret Harshaw, contralto, a 1935 winner. The final broadcast on February 9 brings to the microphone Mrs. Harry L. Miller of Madison, Wis., treasurer of the National Federation, who will speak from the Chicago studios of the National Broadcasting Company. Assisting will be a group from the Brooklyn Morning Choral (Herbert Stavely Sammond, director), and Rosalyn Tureck, pianist, a 1935 winner who tied with Mr. Knitzer for the Schubert Memorial Award entitling her to an appearance with the Philadelphia Orchestra.

Denver Hears Civic Orchestra and Pro Musica Program

DENVER, COLO.—The third concert of the current season by the Denver Civic Symphony Orchestra (Horace E. Tureman conductor) brought for its principal number a stirring performance of Schumann's Rhenish symphony in E flat major. The concert closed brilliantly with Chabrier's Joyeuse Marche. Between these numbers Helen Bartow, a member of the orchestra's first violin section, offered a musicianly performance of Lalo's Spanish Symphony, accompanied by the orchestra.

Quite different and in many respects unusual was this season's second offering by the Denver chapter of Pro Musica. The Byzantine Vocal Ensemble of five male voices under the direction of Christos Vrionides presented at Central Christian Church a program of primitive, Byzantine, mediaeval and modern music and made a decidedly favorable impression on a large and discriminating audience. A near sensation was created by M. Bataeff with his powerful and unusually deep bass voice. A feature of the program were the director's explanatory remarks introducing the various numbers and a short illuminating lecture on Byzantine music. G. S.

Mary McCormic and Myrtle Leonard under Radio-Koncert Bureau

Myrtle Leonard, contralto of the Metropolitan Opera, and Mary McCormic, soprano, have been added to the artists under the management of the Radio-Koncert Bureau, New York. Tito Schipa is also on this roster. The manager of the Radio-Koncert Bureau is Harry Cahill.

Schipa Finds World Audiences Receptive To Abiding Charm of the Romantic Tenor

His American Manager, H. A. Cahill, Tells of the Singer's Schedule in Opera and Concert Here and in Europe This Winter

Tito Schipa's American manager, H. A. Cahill, told something of the Italian tenor's recent tour of the United States.

"Mr. Schipa arrived in America on October 3," said Mr. Cahill, "after an extensive tour of Europe. The same day he left for Detroit, appearing there in recital on the following day (October 4). Thence he proceeded to the Northwest, singing in Seattle, Portland, Eugene, then to Sacramento, Los Angeles, Palo Alto. He took Grace Moore's place on the Vicks Open House radio program for the broadcast of November 11, and immediately was signed to sing again on this hour, as Miss Moore's guest, December 9. Another radio engagement was for the Mobilization of Human Needs program of November 12.

"Next came five appearances with the San Francisco Opera, in Martha (two performances), Werther, Barber of Seville and Rigoletto. The San Francisco company gave an evening of 'Opera-tunities of 1935,' during which Mr. Schipa presented the first act of his operetta, Princes Liana, named after his daughter. The elder of the tenor's young daughters, Elena, whose ambition is to become a dancer, took part in the production, dancing the tango. Although this operetta has been widely staged in Italy, this was the first time America has heard even one act of it. As a result of the reception accorded the excerpt from the work, an American producer is interested in putting on Princess Liana here in the spring, with Schipa as the protagonist.

"After the opera season, Mr. Schipa gave concerts in Berkeley and San Francisco and then ended his American tour with his December appearance over the air with Miss Moore. He sailed from New York on December 14 by the SS. Rex.

"There have been numerous inquiries addressed to me," Mr. Cahill continued, "concerning the reason for Mr. Schipa's absence from the Metropolitan Opera House this year. The answer is that he has made opera contracts abroad which preclude his being in this country during the Metropolitan season. Mr. Schipa entered into these European agreements last spring. At that time the death of Herbert Witherspoon and the throes of re-organization held up many Metropolitan contracts, and, as the opera companies of the Continent sought his services, Mr. Schipa was soon entirely booked for the period of the Metropolitan productions. If it had not been for this, probably audiences at the New York opera house would again have heard the tenor this winter.

TITO SCHIPA

in the Barber of Seville, holding the guitar supplied him by the Gibson Company. In the Serenade in the first act, he accompanies himself on the guitar, without the orchestra. (Franklin and Rognon photo.)

Fêted at La Scala

"When Mr. Schipa returned to Europe, his first engagement there was at La Scala in Milan on December 29, when he sang in Cimarosa's The Secret Marriage, his introductory appearance in this work. This began his opera season abroad, which is one of thirty-eight performances between December 29 and April 27. He remains at La Scala until February, then proceeds to the San Carlo at Naples, the Reale in Rome, the Reggio at Turino, the Felice of Genoa, ending his season by a return to La Scala.

"Mr. Schipa will be back in America the first week of May. He will sing in Buffalo, Chicago and with the San Francisco Symphony Orchestra."

"How long will Mr. Schipa remain in this country?" asked the interviewer.

"From May, 1936, until the late summer of 1937, over a year," replied the manager. "His wife and children are now at Beverly Hills, Hollywood, where they await his return next spring."

"Does the Hollywood home indicate that Mr. Schipa is going into the movies?"

"He probably will make pictures during the coming summer, although nothing definite has been agreed upon. However, concerts and opera are naturally his first concern. Already I have many requests for appearances of Mr. Schipa in 1936-37. Also, before he left on December 14, there was some likelihood of his being held here by the unsettled conditions abroad, and, with this in mind, several cities asked for tentative engagements, depending upon whether or not he returned to Italy this winter. These audiences were, of necessity, disappointed, but I am having gratifying success in shifting these bookings until after the first of May." M. L. S.

Toscanini Hailed in Monte Carlo

Conductor's Orchestral Program Prompts Public Laudation—Piatigorsky Impresses as Soloist under Baton of Cooper

Monte Carlo.—Arturo Toscanini conducted a gala concert on New Year's Day. He was greeted by a packed hall—most of the Riviera *élite* were there—and he received an avalanche of applause.

The program opened with the Egmont Overture by Beethoven. Haydn's delicious "Bell" Symphony was a revelation; La Mer, by Debussy, had a veritable sea of rich, enveloping tone. The Tannhäuser Overture and Bacchanale, by Wagner, were stunning; the Sicilian Vespers Overture, by Verdi, was played with clarity of detail.

Toscanini's success went *crescendo* all evening. Each number was followed by an ovation mightier than the one before, the seance ending in an outburst of tremendous enthusiasm.

Piatigorsky Scores

In a classical concert conducted by Emile Cooper, Piatigorsky, cellist, won unusual success for his poetic presentation of the Dvorak concerto in B minor, sonatina in A by Weber, prelude by Debussy. and Danse de la frayeur by De Falla. Recalled, he proffered an ancient Menuet by Valensin. The orchestral part of the program comprised works by Stravinsky, Mahler and Liszt.

In the *grand concert* which followed, Piatigorsky again disclosed his abilities in Don Quixote by Strauss, a Francoeur sonata, a Chopin nocturne, and Danse Russe by Liadoff. The orchestra for its part did music by Tschaikowsky, Franck, and Wagner.

At a subsequent concert conducted by Cooper, Beethoven's ninth symphony made considerable effect, and at a third event under the same leader, Serge Lifar danced, to the joy of a large audience, choreographic adaptations of works by Beethoven, Chopin, Brahms, and Debussy.

Sebastien Jaspard.

Marjorie Lawrence Sails to Sing at Paris Opéra

Marjorie Lawrence, one of the new singers introduced to the audiences of the Metropolitan Opera this year, recently sailed for Europe at the completion of her season here. Before embarking on the SS. Majestic, Miss Lawrence spoke to the press.

She expressed herself as highly gratified by the reception which had been accorded her in New York. "There is just one little cloud on my horizon," she said, laughing. "In the recent performance of Götterdämmerung where I took the part of Brünnhilde, I wanted not only to leap on my horse and actually ride him in the Immolation Scene—I had planned to jump him into the flames, as the stage directions instruct. However, the Metropolitan management said they feared to let me risk my neck. If I have my way, next season Brünnhilde's steed will give a more realistic impression of leaping with his rider into the flame. And I am quite willing to be the one who trains him to do so."

Her brother, Cyril Lawrence, who was at the boat to see her off, explained that she is a crack rider, accustomed to hurdling all kinds of fences and obstacles in the Australian bush. He revealed that he was the costumed attendant whose knee served to give her momentum when she got on her horse in Götterdämmerung.

Now on her way to France, two important events await Miss Lawrence at the Paris Operá. She is to sing the part of Valentine in the centenary performance of The Huguenots, and will take a new role—the Sphinx—in George Enesco's Oedipe, which is to have its world premiere in Paris. The opera is based on Georges Fleg's adaptation of the Sophocles tragedy.

In addition to fulfilling her second season at the Metropolitan Opera next year, Miss Lawrence expects to make a concert tour under the management of NBC Artists Service.

Lehmann to Make Transcontinental Tour

Lotte Lehmann, soprano of the Metropolitan Opera, following her recital at the Town Hall, New York, on February 2, leaves for a transcontinental tour. While on the Pacific Coast Mme. Lehmann appears as soloists with the San Francisco Opera under Klemperer and with the Los Angeles Philharmonic Orchestra under Alfred Hertz. She returns East in March.

Bethlehem, Pa., Orchestra Begins Series

Bethlehem, Pa.—The Beethoven Symphony Orchestra (Herbert Fiss, conductor) recently opened their season with a concert in the Boyd Theatre. The program comprised the overture to Mozart's Magic Flute, Beethoven's second symphony, Brahms' first and seventh Hungarian dances, and the Sibelius tone poem, Finlandia. The Beethoven Maennerchor (a chorus of sixty-five) sang Hegar's Rudolph von Werdenberg. Both the. vocal and instrumental ensembles performed with unity, pliant tone, good attack and release. Mr. Fiss is an excellent conductor, and under his musicianly baton the organization is constantly improving both from the technical and expressive standpoints. An audience of some 800 attended and rewarded Mr. Fiss and his forces with hearty applause. K. S.

Report on Acoustical Terminology Issued by Committee

The Acoustical Terminology Sub-Committee of the American Standards Association, New York, has issued a report. The report contains Tables I, II and III and a division entitled 6.0 Music. Under the last-named heading are definitions of tone, pitch, simple tone, compound tone, partial tone, fundamental tone, harmonic, interval, note, octave, equally tempered half tone, cent, scale, just scale, equally tempered scale and American Standard Pitch; with the verbal definitions are the mathematical descriptions (i.e., "6.1, tone—a tone is a sound giving a definite sensation of pitch"). Each of the definitions, in the order named above, progresses .1; for example, pitch is 6.2.

Table I is devoted to A Just Scale, and gives sub-heads Interval, Frequency Ratio from Starting Point, and Cents from Starting Point; also, Name of Interval, Description, Frequency Ratio and Value in Cents. Table II deals with the Equally Tempered Scale, with five columns, headed Name and Number of Tone from C 40 in Ascending Order; Name of Interval from C 40 as Starting Point; Frequency (cps) at Standard Pitch; Cents from Starting Point; and Frequency Ratio from Starting Point. Table III treats of frequencies of the tones of the equally tempered scale as used in music, named and numbered according to their positions on the pianoforte keyboard and calculated according to the American standard pitch. Copies of this report are available from J. W. McNair, secretary of the American Standards Association.

LaForge Quartet Sings in Noroton

Noroton, Conn.—The La Forge Quartet (consisting of Mabel Miller Downs, soprano, Elizabeth Andres, contralto, Santo DiPrimio, tenor, and Harrington van Hoesen, baritone), gave a concert at Noroton, on January 17. These singers are all experienced concert performers as soloists and sang the solo passages with fine tone and artistic finesse. As a quartet they did excellent work with the voices blending extremely well. They were able to secure delightful effects through skillful shading and depth of musical feeling. Virginia Duffey played the accompaniments and also a group of solos. In all her work Miss Duffey gave evidence of unusual musical understanding. S. P.

Metropolitan to Give Saturday Evening Wagner Cycle

In response to numerous requests, General Manager Edward Johnson of the Metropolitan Opera announces that he has arranged an evening cycle of The Nibelungen Ring on four Saturday evenings—two in February and two in March. The choice of Saturday evening gave the management an opportunity to present this series at popular prices. The dates and performances of the cycle are as follows: February 15, Rheingold; February 29, Die Walküre; March 7, Siegfried; and March 21, Götterdämmerung.

Orlando Barera Arrives for Debut

Orlando Barera, Italian violinist, arrived from Europe on the SS. Ille de France on January 29 and will make his debut in New York at Town Hall on February 9. Mr. Barera will also appear in Boston on February 2 and in Washington with Rosa Ponselle at Mrs. Townsend's Morning Musicale on February 19.

Novaes Scores in Flint, Mich.

Flint, Mich.—The Flint Concert Association recently presented a notable musical event in the program offered by Guiomar Novaes, Brazilian pianist. This artist, whose musicianship is that of a tonal aristocrat and whose technic encompasses superlative keyboard mastery, was heard first in two Scarlatti sonatas, played with memorable grasp of the classic style. Beethoven's theme and variations in F followed, a fine example of the pianist's powers of differentiating the treatments of the central theme, yet welding the entire interpretation into a balanced musical unit. The Chopin sonata in B minor was substituted for a group of shorter Chopin pieces, and in this she showed comprehensive feeling for the idiom of this composer.

The second half of the program was devoted to Spanish and Brazilian composers, including deFalla (Dance of Fear, fascinating and macabre in Mme. Novaes' reading); four sections from Villa-Lobos' The Baby's Family, that charming sequence depicting the china, paper, wooden and rag dolls; and, finally, the colorful Triana of Albeniz. The demands of the audience for encores were appeased by two Gluck pieces, the Feux Follets of Philipp and the intriguing March of the Little Soldiers by Octavio Pinto, husband of Mme. Novaes. T. L.

Lincoln Symphony Orchestra in Concert

On January 20, the Lincoln Symphony Orchestra of Lincoln, Neb. (Leo Kucinski, conductor) gave the second concert of its ninth season at the Liberty Theatre, presenting the Academic Festival overture of Brahms, the fifth symphony of Tschaikowsky, Saint-Saëns' Carnival of the Animals (with Wilbur Chenoweth and Earnest Harrison, two- piano soloists), Cash Busch's Omaha Indian Love Song (for string orchestra) and the overture to Wagner's Rienzi. On the morning of the same day the orchestra was heard in a concert for the pupils of Lincoln Junior High Schools. Mr. Kucinski, for this program, chose the overture to Wagner's Rienzi, the Dream Pantomime from Humperdinck's Hänsel and Gretel, three excerpts from the Saint-Saëns suite and the Strauss waltz Voices of Spring.

Richmond Symphony Orchestra Plays Novel Schubert-Weingartner Score

Beckett Wins Applause in Concert with Ruth Posselt as Appreciated Soloist—National Ensemble, under Kindler, Introduces New Score by John Powell

RICHMOND, VA.—Presenting the fiftieth concert of its vigorous young life, the Richmond Symphony Orchestra, now in its fourth season, appeared under the virile baton of Wheeler Beckett at the Mosque on January 6. This appearance amply vindicated the confidence of its organizers that Richmond could well support a symphony orchestra.

Notable at this concert was the performance of Schubert's seventh symphony in E major, left by the composer in partial completion, but edited and fully orchestrated by Felix Weingartner. This performance was the second in America of this strikingly fresh and spontaneous expression of Schubert's genius. The work is supremely interesting, with its varieties of color and contrast, its ingenuity of construction and its suggestion of mystery in the handling of the woodwinds. Mr. Beckett had studied the work with Weingartner during the preceding summer and consequently gave an authoritative and inspired reading of the scintillating score.

Ruth Posselt, an amazingly brilliant young artist, completely captivated the large audience with her virtuosity in the Tschaikowsky violin concerto. Other orchestral numbers were the Overture to Russlan and Ludmilla (Glinka) and the Peer Gynt Suite (Grieg), all read with finesse and brilliancy by Mr. Beckett.

JUNIOR CONCERT HEARD

The Junior Concert of the local organization on January 7 brought out the largest juvenile audience in the orchestra's history. The program included two movements of the fifth symphony by Beethoven, a Dance from Orpheus (Gluck), and repetitions of numbers from the major concert. There were demonstrations of certain of the woodwinds, and an aria from Haydn's Seasons given by a young baritone, Tivis Wicker—a high school student—in a creditable fashion. The John Marshall High School Orchestra joined the symphony players in the Gluck number. Mr. Beckett delighted his audience with his pertinent remarks and the orchestra played superbly.

NATIONAL ORCHESTRA PREMIERS POWELL WORK

An interesting feature of the concert of the National Symphony Orchestra, of Washington, on January 15 at the Mosque, was the first performance of a new composition of John Powell, Green Willows, from a suite of three settings of Anglo-Saxon folk melodies. Mr. Powell, in this work, has evolved a remarkably well orchestrated composition of beauty, suggesting the melancholy of the early folk tunes. It is understood that the failure to complete the published orchestral parts precluded the performance of the entire work, the advent of which is awaited with interest.

Hans Kindler, the conductor of the National Symphony Orchestra, presented a well rounded program, with Brahms' first symphony, splendidly played; a suite for strings and flute by Bach, the waltzes from Der Rosenkavalier (Strauss) and the Russian Sailors' Dance (Gliere).

RECITALS BY FRANK BISHOP AND STELL ANDERSEN

Frank Bishop, pianist, was heard at the Woman's Club on January 7, in a varied program, brilliantly played. His versatility of tone and technic was much commended.

Stell Andersen, Norwegian - American pianist, at the Ginter Park Woman's Club on January 8, was also heard with pleasure. Her program featured Chopin's sonata in B minor, and included works of Mozart, Debussy, Rachmaninoff, Scriabin, Chopin and Schumann. Her playing was characterized by vigor, color and technical excellence.

Another symphonic organization in Richmond is presaged by the appointment of Lamar Stringfield, composer and folk music authority, as supervisor of Federal music projects. An extensive program is planned, similar to the movement fostered by him in North Carolina. Another appointment recently made was that of Joseph Whittemore, Richmond tenor, as director under the national youth administration, with the purpose of building choral groups in various local sections. J. G. H.

Meeting at the Great Northern

An interesting meeting was held at the Great Northern Hotel, New York, on January 7, with Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, as guest of honor. The idea was originally started by the Gerster-Gardini Club but a number of other New York clubs and associations joined.

Mrs. Edgar Stillman Kelley made the opening address introducing Mrs. Jardine, who told some of the things the federation is trying to accomplish in the cause of music. Berta Gardini, president of the Gerster-Gardini Club, recalled distinguished guests to her mother's home in Berlin, among them Enrico Caruso.

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ROBERT CASADESUS,

French pianist. Following his appearance as soloist with the New York Philharmonic Orchestra under Arturo Toscanini at Carnegi Hall, New York, on January 30, 31, and February 2, Mr. Casadesus will give his first New York recital at Town Hall on February 16. He is to play six sonatas of Scarlatti, the Mozart Sonata in F (K.332), a group of Chopin pieces, and Jeux d'eau, Forlane and Toccata of Ravel. Other important engagements for the pianist include Oklahoma City, St. Louis (with the orchestra), and in Washington at Mrs. Lawrence Townsend's Morning Musicales.

Contemporary Music Performed in Cincinnati

CINCINNATI, O.—The Contemporary Concert Series is affording music circles here an interesting opportunity to hear new works by present-day composers. The series is under the direction of John W. Haussermann. Jr., himself a young American composer whose works have been played in Paris, Manila and also in Cincinnati by the symphony orchestra directed by Eugene Goossens.

The second of these concerts offered the sonata for piano, flute, oboe and bassoon by Vittorio Rieti, delightfully played by Mme. Karin Dayas and the Woodwind Ensemble which includes Louis P. Fritze, flute; Marcel Dandois. oboe; Joseph Elliott, clarinet. Mme. Dayas, perhaps one of the best interpreters of the better music of the modern school, gave a fine performance of Gaspard de la Nuit, three poems for piano after Aloysius (Ravel). and Sarcasme and Toccata (Prokofieff). She brought to this music her breadth of musicianship and a complete understanding of these composers.

Three canons for flute, oboe, clarinet and bassoon (Wallingford Riegger) proved somewhat of a surprise because of their intricacies and the difficulty of performance. The audience gave the artists a rousing ovation. The Edward Moritz quintet for flute, oboe, clarinet, bassoon and horn was given a spirited reading and won much favor with the audience.

In making up the programs Mr. Haussermann asks the composers themselves to select the composition to be played. Therefore the program presents the direct choice of the composer and makes it possible to hear this new music interpreted by leading artists whom Mr. Haussermann chooses from the Cincinnati Symphony Orchestra and soloists of international reputation. It also insures the composer an opportunity to have his work played under exceptionally favorable circumstances. The series is therefore a valuable contribution to the musical life of the city. M. D.

Ballet Russe in Coast Visit

San Francisco Hears Szigeti as Soloist in Municipal Concert with Symphony Orchestra under Monteux

SAN FRANCISCO, CAL.—Once again Col. de Basil's Ballet Russe de Monte Carlo visited San Francisco where in its eleven performances at the Memorial Opera House it delighted lovers of terpsichorean art with its exquisite dancing, beautiful costumes and fantastic color. In addition to several favorites of last season, the repertoire offered a number of new and spectacular ballets. This feast of dancing was provided San Franciscans by Manager Peter D. Conley.

SZIGETI WITH ORCHESTRA AT MUNICIPAL CONCERT

Under the auspices of the Art Commission of San Francisco of which Edgar Walter is president and Joseph H. Dyer, Jr., secretary, Pierre Monteux and his San Francisco Symphony Orchestra of ninety players gave the first municipal concert of the season in the Civic Auditorium. A large audience heard the newly organized orchestra, which has some new faces, several who have been absent for some time from the roster, in a program that included the overture to Weber's Euryanthe; Strauss' tone-poem, Don Juan; the prelude to Wagner's Lohengrin, and Dukas' The Sorcerer's Apprentice. Again, Mr. Monteux proved himself a dignified leader who is absolutely certain of his powers. He interpreted his diversified program with the understanding of the scholarly musician.

Joseph Szigeti was the soloist in Brahms' concerto for violin and orchestra. He played with all that sensitive musicianship and unfailing good taste which his San Francisco public has grown to expect from him. The subtlety of his musical perception is equalled by the delicacy of his command of the beauties of tone and phrasing. His style is primarily that of the poetic expositor. Brahms in the hands of Joseph Szigeti is a worth-while experience. C. H. A.

Gladys Swarthout on Concert Tour

Until her scheduled return to the Metropolitan Opera House in March, Gladys Swarthout's time is solidly booked with concert appearances. The mezzo-soprano, whose first film Rose of the Rancho is now showing in motion picture houses throughout the country and whose second film will be released in the near future, is now in Florida. Her recital engagements include Miami, Orlando, Chapel Hill, Schenectady, Syracuse, Milwaukee, Columbus, Kansas City, Wichita, Dallas, Ottumwa, Hartford, Washington, Hanover, Mt. Vernon, Pawtucket, Providence, Lansing. Numerous engagements have had to be reduced because of her Metropolitan obligations. While working on her second film on the Pacific Coast Miss Swarthout appeared in recital at Fresno, Redlands, Sacramento, San Diego and San Mateo.

H. H. Wetzler Revisits New York

Hermann Hans Wetzler, American composer and conductor who has been living in Europe for many years, is in New York for a short visit before returning to Switzerland where he now makes his home after a long period of activity as conductor in Cologne, Germany. Mr. Wetzler at one time had an orchestra of his own in New York, and brought about the first American tour of Richard Strauss, whose Sinfonia Domestica enjoyed its world premiere with the Wetzler orchestra (in New York), led by the composer.

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Reginald Stewart and Sir Ernest MacMillan Conduct Attractive Symphonic Lists—Nino Martini, Alexander Brailowsky, Jan Kubelik, Ethel Bartlett and Rae Robertson Among Applauded Recitalists

TORONTO, CAN.—A large audience assembled at Eaton Auditorium on January 9, to enjoy the popular program offered by Nino Martini whose beautiful tenor voice, produced with suave ease and used with discreet reticence, was heard in a wide range of songs. He proved to be a tremendous favorite with his audience, being enthusiastically applauded and frequently recalled, and granted many encores.

A "Symphony Hour" was inaugurated at the Imperial Theatre, on January 10, similar to those in London. In this city Reginald Stewart was the conductor featured with his own large symphony orchestra, the chief work played being the Tschaikowsky fourth symphony. The fervent response to this attempt by Mr. Stewart to present the best of music to popular audiences bore ample testimony to the success of the undertaking.

At Massey Hall on January 11 the Toronto Symphony Orchestra offered a splendidly varied program beginning with the sparkling Marriage of Figaro Overture (Mozart), and deepening its effectiveness with a sensitized reading of the Dvorak New World Symphony. The featured artists appeared next, Etta Coles and Naomi Yanova, in a pellucid performance of the Bach concerto in C minor for two pianos. Their deserved popularity brought forth an encore strange on that program, The Blue Danube. Two Negro melodies of Coleridge Taylor, the Motherless Child and Deep River followed, sympathetically and movingly done, and the concert ended with the first Toronto performance of Otto Cesana's Negro Heaven, whose fused whimsicality and sentimentality sent the house into furious applause.

BRAILOWSKY FÊTED

Alexander Brailowsky was presented by the Women's Music Club on January 13 at Hart House in a somewhat conventional but impressive and versatile piano recital. His Bach-Busoni Chaconne was masterly, his Hummel rondo delicious, and his Appassionata Sonata a revelation. A Chopin group of many moods justified the reputation he enjoys as a particularly gifted exponent of the Polish composer. The last group ventured a bit into more unfamiliar fields, including Scriabin's Poem and Balakireff's Islamey. Throughout, his power and brilliance gripped the representative audience, that overflowed into the foyer and kept clamoring for encores.

The next night at Conservatory Hall, Marion Copp, contralto, gave a recital with the invaluable assistance of Sir Ernest MacMillan at the piano. Purcell and other "archaics," German Lieder, Hebridean songs and other offerings were interpreted with admirable insight and musicianly control by this fine singer, and set off to best possible advantage by the distinguished accompanist.

At Eaton Auditorium, on January 15, was heard Kenneth Sakos, a tenor of Grecian extraction endowed with an exceptional voice in a program that did not always rise to the artistic high level which the quality of his vocal equipment should demand. His opening numbers, early Italian, were of the fibre of classic purity, but in later selections he only pleased less discriminating hearers. Admiration, however, must not be withheld for his lyrical and even tone, his rich power and his perfect control whether of *legato* or *fioriture*. He had the advantage of being accompanied by the peerless Gwendolyn Williams.

BARTLETT AND ROBERTSON APPEAR

That gifted pair, Bartlett and Robertson, gave a characteristic two-piano recital on the next night to a sold-out house in Eaton Auditorium. Crisp, joyous Bach, Schumann, Brahms and Rachmaninoff not sentimentalized, and moderns presented with intellect as well as feeling rounded out a concert whose beauty of execution, fused as into that of one player, made the evening a criterion of what this type of music should be.

The Imperial Theatre, on January 17, again heard Reginald Stewart and his symphony orchestra, this time in a program featuring Rimsky-Korsakoff, Tschaikowsky and Glazounoff, a selection that seemed even more sweepingly successful than that of the previous week.

HAGEMAN TO LEAD OPERA

Dr. Richard Hageman, the eminent operatic conductor, arrived in Toronto on January 18 to take up the musical directorship of the Canadian Grand Opera Association, which intends to produce opera at Massey Hall. Braheen Urban, the impresario and general director, escorted his distinguished guest to the City Hall where a civic reception was tendered him. Upon becoming acquainted with the members of the company and obtaining a general impression of the preparatory work done, Dr. Hageman expressed himself as optimistic of securing results of a high order. One factor that particularly pleased him is the intent to present the operas in English, thus helping more than in any one other way to popularize operatic art.

That afternoon, Sir Ernest MacMillan and the Toronto Symphony gave a mixed program with Miriam Winslow as guest artist. Beethoven's Fidelio Overture, Bizet's L'Arlesienne (No. 1) and Tschaikowsky's Nut-cracker Suite were sandwiched in between numbers by this dancer, in whom personality seems to vie for ascendancy over the sense of form. But Sir Ernest's conducting of the Chabrier Espana dwarfed everything that had gone before, although Sibelius' Valse Triste held its own, even after that brilliant performance.

CONSERVATORY QUARTET

That night, its fourth recital of the season was presented by the Conservatory String Quartet (Elie Spivak, first violin; Harold Sumberg, second violin; Tom Brennand, viola; Leo Smith, cello). Beethoven's quartet in A major (op. 18, No. 5) was done with the exceptionally delicate yet decisive *cachet* with which they invest all they do, and an equally if not superior felicitous effect was achieved with their last number, the Haydn quartet in D minor, unless the *allegro* was possibly played a little too *presto*. Both in any case were flawless gems, but the middle number, Sibelius' quartet (op. 56), which on that occasion had its Canadian premiere and—but for a few days—its American debut, was a memorable performance of a great work that well deserves a permanent place in the literature of chamber-music. All its five movements, though not exactly characteristic in color, are cast in a form and with a feeling distinctly individual, and their execution presents difficulties surmountable only by players of such outstanding skill and experience as these distinguished musicians.

KUBELIK RETURNS

The return of Jan Kubelik to Massey Hall on January 20 after so many years was a major event deeply appreciated by the highly musicianly audience that came to hear him. The first movement of his first number, Goldmark's concerto in A minor, was galvanic, and the tingling effect of his playing proceeded thence in cumulative fashion. The Bach concerto in D minor for two violins, in which his daughter, Anita, nobly took part, might have set a tradition. Many showy numbers followed, including an incredible Caprice and an impossible Campanella (both Paganini), yet such is the finish of his art that he was able to play the simple Schubert Ave Maria and make it exquisitely beautiful, rather than an anti-climax after the cataract of glittering gems with which he had just been flooding his listeners. Throughout this evening, so reminiscent of the days of musical giants of the old school, his son, Raphael, did masterly work at the piano.

Out of respect to the memory of King George, the Toronto Symphony concert planned for January 21, was cancelled, to the regret of many whose anticipation had been aroused by the announced program, which included the appearance as soloist of the soprano, Jeanne Dusseau. B. P.

Saminsky Work to Be Played by Philharmonic Orchestra

A new work by Lazare Saminsky, Three Shadows, described as poems for orchestra, will be given its world premiere by the New York Philharmonic Orchestra under Hans Lange, and is to be played in four concerts of this organization on February 6, 7, 8 and 9 at Carnegie Hall, New York.

LAZARE SAMINSKY

The score is a musical memorial to the American poet, Edwin Arlington Robinson, who died last spring. Mr. Saminsky was a friend of Mr. Robinson, whom he greatly admired. The two passed one summer together at the MacDowell Colony in Peterboro, N. H., and met several times afterward.

Among Mr. Saminsky's latest works, his orchestral suite Ausonia, dedicated to Toscanini, was given recently in Florence, under Hermann Scherchen, and his choral, Newfoundland Air (after Henry Thoreau's poem) is to be given its first performance by the Dessoff Choirs (under Margarete Dessoff) in New York in April. Another choral work of Mr. Saminsky, By the Rivers of Babylon, was presented recently in Vienna and is scheduled for Amsterdam in March.

Mr. Saminsky is a Russian by birth and a disciple of Rimsky-Korsakoff. He is now an American citizen and has been a resident of New York for more than fifteen years. He is closely associated with the musical life of the United States as composer, writer, conductor, editor and as one of the founders and directors of the League of Composers. He is an active member of the American Society of Composers, Authors and Publishers, and the author of Music of Our Day, of several stage works, numerous songs, five symphonies and other orchestral works performed by many orchestras in Europe and America.

RADIO HIGHLIGHTS
Dialed by M. L. S.

Politics rides the airways currently to such an extent that almost every casual dialing-in brings jeremiads from some embattled lawmaker or would-be ditto. A Congressman not long ago was heard comparing the "Dummecrats" to the "Repullicans." We won't reveal from what section of the country this gentleman hails, because we think that the Middle Western accent and pronunciation has had almost enough censure already.

The Sabbath of January 26, however, seemed pretty calm, and by judicious study of the stations' programs in the paper, much tonal delight was available. Among the celebrities presented by the RCA-Victor Magic Key hour of WJZ was Giovanni Martinelli, whose offerings included an excerpt from Tosca, sung with memorable beauty and feeling . . . Another noted Metropolitan tenor came to the WEAF wavelength in the evening when Lauritz Melchior was the soloist with the General Motors Symphony Orchestra under Erno Rapee. His numbers included a performance, marked by lofty artistry and vocal distinction, of the Prize Song from Die Meistersinger. In his appearance on the second half of the hour one of his songs was Schubert's familiar Serenade, which he sang in considerably accelerated tempo, because, as was explained, a serenade should not be melancholy but rather joyous and hopeful . . . A little earlier in the evening Jack Benny's comedy hour had brought a skit wherein a lass is serenaded with The Stars and Stripes Forever (only the opening bars—her father woke up about that time), and perhaps Mr. Melchior had been listening to this.

The Ford Hour of WABC celebrated the 175th birthday of Robert Burns by featuring as soloist with Victor Kolar and the Ford Symphony Orchestra and Chorus a Scottish baritone, Cameron McLean. Mr. McLean sang Scottish ballads, some familiar and others heard more rarely here. He has a pleasing voice and a delivery and accent which we, who have never been near Bonnie Scotland, presume to be authentic. His appearance with the Ford cohorts provided welcome variety and an enjoyable exposition of a type of music charming for its simplicity and direct emotional appeal.

The Master Musicians concert from WOR had for protagonist with Alfred Wallenstein and his orchestra Jan Smeterlin. With the orchestra he played the first movement of a Chopin concerto, and afterward was heard in three Chopin excerpts. The comprehensive keyboard art and depth of poetic concept of this artist were registered to the full.

Another notable musical pleasure which this Sunday offered was the playing of Katherine Wier and Augusta Tollefsen, two-piano artists, from WMCA.

Edwin Grasse, violinist, with Herman Neuman at the piano, broadcast from WYNC, playing three numbers, adagio from the E flat concerto of Mozart, the Tartini-Kreisler variations on a theme by Corelli, and Mr. Grasse's own scherzo, op. 30 in A minor. The choice of numbers and their performance were alike admirable.

Distinctive among the week-day programs was that of the Curtis Institute of Music on Wednesday (January 22), which was given by the chamber music department of the institute under the artistic direction of Dr. Louis Bailly. Dr. Bailly's well trained and musicianly students offered the Brahms trio in B (op. 8) for piano, violin and cello, and the Dohnanyi quintet in E flat minor (op. 26) for piano and string quartet. On the preceding afternoon, the Roth Quartet, always an ensemble purveying tonal delight, played two rarely heard quintets by Mozart (written for string quartet and extra viola) in the Library of Congress chamber musicale over WJZ. Assisting the Roth Quartet was Hugo Kortschak, violist.

Said of EUNICE NORTON:

"IN AMERICAN MUSICAL ANNALS THERE IS NO TALE TO MATCH THIS ONE."

Glenn Dillard Gunn,
Chicago Herald & Examiner.

Photo by Ben Pinchot

EUGENIA BUXTON

American Pianist

FIRST NEW YORK RECITAL

JANUARY 12, 1936

A sensitive, singing touch was one of the valuable assets of this talented player. Dramatic forcefulness that was rather surprising from so young a performer. Her tone was one capable of many hues and gradations through a wide dynamic range, she phrased carefully and was discreet in her use of pedal. And by the seriousness and sincerity of her interpretations she won the immediate approval of her audience.—(*Times*)

There was no lack of assurance in Miss Buxton's performance, nor was she often at a loss for strength of arms or agility of fingers. Her talent for playing the piano is patent. The arietta was technically well managed and the phrasing reflected a musical sensitivity for line and accent.—(*Sun*)

A genuine talent. A tone of depth and round texture was disclosed in her opening contribution.—(*Tribune*)

A large Town Hall audience was delighted yesterday afternoon by a debut which did not seem like a debut at all, featuring as it did two ingredients usually found only in seasoned artists—complete confidence and uninhibited temperament. The assurance—and the success—with which she set out to expound her ideas constituted one of the enjoyments of the afternoon.—(*Brooklyn Eagle*)

The young artist showed excellent accomplishment. Miss Buxton impresses through musical grasp of her material, well balanced proportions in tone and dynamics, and a reliable technic of solidity and brilliance.—(*American*)

Her program was ambitious. In the Brahms number her technical proficiency had full opportunity for display and she did especially well with the fugue.—(*World-Telegram*)

A wholly respectable technique and an engaging, intelligent musical approach in the Variations and Fugue on a Handel Theme by Brahms.
—(*Evening Post*)

A great pianistic talent, an artist whose mental powers compel respect, a strong personality. She proved a sensation among the many newcomers who have been heard this winter. A perfectly developed, flawless technic, as well as an unerring, high musical intelligence that enables her to do justice to the most varied styles of composition. Indeed it was surprising in the highest degree to see with what assurance and self-confidence she approached the tremendous task of a program that, although it contained no striking novelty, yet was played from beginning to end with an intensity of expression that allowed no inattention on the part of the listener. To all this, is to be added a limitless strength which can break out with elemental fury and sweep, but which, in quieter moods, is always felt as a pulsating, vivifying source of energy.—(*Staatz-Zeitung*)

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of Columbia Concerts Corporation of Columbia Broadcasting System

113 West 57th Street **New York**

Visit of Minneapolis Players Feature of Week in Chicago

Ormandy Forces Well Received, with Rudolph Ganz as Soloist—Harty Leads Walton Work with Stock Men—Business Men's Orchestra Marks Fifteenth Anniversary

CHICAGO.—The musical menu of the week was comprehensive and digestible. Reporting the events in chronological order, there were the Chicago debut of Trudi Schoop and her comic ballet, the fifteenth anniversary concert of the Chicago Business Men's Symphony Orchestra, a program of compositions by David Van Vactor, the first Chicago appearance of Tina Flade, German dancer; the concert of the Minneapolis Symphony Orchestra (Eugene Ormandy, conductor) with Rudolph Ganz, soloist; Sir Hamilton Harty's directing of the Chicago Symphony Orchestra as guest conductor, besides many concerts and recitals of lesser import.

TRUDI SCHOOP AND HER BALLET

The Studebaker Theatre was practically sold out for the two performances of Trudi Schoop and her ballet on January 19 (afternoon and evening). Bertha Ott, local *impresaria*, to whom credit is due for bringing this unique organization, states that a return engagement will again bring Miss Schoop and her disciples on February 23.

BUSINESS MEN'S ORCHESTRA

Fifteen years ago when the late George Lytton founded this ensemble of symphonic players, all dilettantes, we expressed our surprise and the hope that the project would endure the vicissitudes of a symphony orchestra made up of amateurs. After the first concert we discovered that those who formed the personnel were excellent musicians. Annually the prowess of this orchestra has been duly commented upon in these columns and at the concert of January 19 all those who heard them play the Franz Schubert C major symphony at Orchestra Hall must have delighted in the performance. The Business Men's Orchestra, one hundred strong, has for principal asset its conductor, George Dasch. His reading of the symphony was sane, precise and at times exhilarating. Technically, the orchestra has reached its apex, the tone quality is brilliant and amazingly voluminous. Besides the symphony the program comprised the Beethoven Egmont Overture and the Liszt symphonic poem, Les Preludes. Parthenia Vogelback, a young society woman, was the soloist, playing the Grieg A minor piano concerto.

DAVID VAN VACTOR'S COMPOSITIONS WIN FAVOR

This city boasts of several composers who have enriched the musical literature. In that category is included David Van Vactor, winner of the second prize in the Swift & Company composition contest during the Century of Progress Exposition. A concert of his works in Orchestra Hall foyer on January 20 with the assistance of the Philharmonic String Quartet, Chicago Woodwind Quartet and Agatha Lewis, soprano, gave an idea of his musical growth from 1928 to 1935. His Chaconne for string quartet, written in 1928, the first composition in large form from his pen, indicate that at the beginning of his creative endeavors young Van Vactor was influenced by the music of Schubert and Schumann and other composers of the same period. The Chaconne is melodious, harmonious, of solid structure and conventional in form. In his quintet for flute, two violins, viola and cello, written in 1932, Mr. Van Vactor shows unmistakable modernistic tendencies. Of the four movements the *scherzo allegro* is undoubtedly the most interesting. The suite for two flutes, written in 1933, impressed less favorably even though it was beautifully performed by Ernest Liegl, the virtuoso flutist of the Chicago Symphony Orchestra, and Mr. Van Vactor, also a member of the same organization. The musical dialogue between the two flutes has a way of babbling in discord quite *à la mode* with present-day composers. Das Nachtlied from Nietzsche's Thus Spake Zarathustra for soprano and string quartet, Hut do dich for soprano and string quartet and the Divertimento for woodwind quartet, all composed in 1935, indicate a pursuance in dissonance and cacophony.

TINA FLADE DANCE RECITAL

The Chicago debut of the German dancer, Tina Flade, was made at Graff's Little Concert House on January 21. The originality of her art commended itself to an appreciative audience.

MINNEAPOLIS SYMPHONY IN CHICAGO

The Minneapolis Symphony Orchestra brought with them an icy blast from the Northwest and as we made our way to the Civic Opera House for their concert on January 22, the thermometer registered eighteen below zero—a record for this part of the world. Chicagoans are not afraid to brave the inclemencies of the weather whenever a good attraction comes to town, and to our surprise and satisfaction we saw one of the largest audiences of the season. The joint appearance of Eugene Ormandy as conductor and of Rudolph Ganz, solo pianist, had called out a throng which attests the popularity of these two artists.

The Minneapolis Symphony Orchestra has grown greatly since it was last heard here. As an interpretative instrument of the classics and moderns, the orchestra deserves highest praise. Conductor Ormandy had arranged a varied and unhackneyed program comprising the Bach passacaglia and fugue in C minor (orchestrated by Herman Boessenroth), the Beethoven C minor symphony, the suite from Zador's ballet, The Machine Man, the Paganini-Ormandy Moto Perpetuo and Sonzogno's Tango. The last three works had first performances in Chicago. The *pièce de résistance*, naturally, was the popular Beethoven fifth symphony and his reading was so forceful and poetic as to arouse the enthusiasm of the listeners. Some of the orchestral effects heard in the symphony showed him to be a man who looks minutely into a score and finds opportunity to inject new blood into a masterpiece. The players understand his wishes so well that they express his most minute demand. Though not a theatrical conductor in the general parlance, Ormandy believes in stunning the auditors through unexpected contrasts between pianissimos and fortissimos. Then, too, he knows how to bring out a beautiful phrase, sometimes giving it more than its proper value in the scheme of the composer. This was especially manifested in the Beethoven symphony. Of the novelties, the most effective was the Zador suite. The Hungarian no doubt is a witty musican and though the suite does not greatly enrich the symphonic literature, it was pleasurable to hear the music of a modernist who still believes in melody.

Rudolph Ganz gave as fine an exhibtion of piano playing as we have heard here in a long time. His performance of the Liszt A major concerto was both poetic and dramatic. Strong wrists and flexible fingers combined with profound musicianship and impeccable technic served to bring out the full content of the score. Breath-taking was his octave and arpeggio playing, stunning his glissandos and dynamic effects, not to speak of the lofty, velvety tone he drew from his instrument especially in pianissimo passages. At the conclusion the audience's approbation was loud and long, but the diplomatic Ganz was adamant and refused to grant the desired encore.

HARTY CONDUCTS CHICAGO SYMPHONY ORCHESTRA

Sir Hamilton Harty, the genial Irish conductor of the London Symphony Orchestra, directed the Chicago Symphony Orchestra's regular concerts of January 23 and 24. Sir Hamilton, who made his first appearances with the Chicago orchestra in 1934, has endeared himself to the Chicago public and with the *habitués* of these concerts. As the distinguished gentleman appeared on the stage he received salvos of plaudits which did not subside until he raised his baton on the suite from Handel's Music of the Royal Fireworks, as arranged by the knighted musician. Mozart's short serenade was given an admirable reading as to nuance, phrasing and whispering pianissimos. Sir Hamilton delights in subduing the orchestral instruments to a tone of such fragility, crystallity and beauty as he alone seems to obtain from the players. The guest conductor is probably a man of force and vigor, but the poet and tonal colorist predominate in his musical make-up and though we admire his presentation of dramatic works, we find him even superior in compositions requiring refinement of thought and delicacy of execution. His reading of the *scherzo*, Queen Mab, and Romeo in Solitude from Berlioz' Romeo and Juliet will linger long in memory, as here Harty brought the orchestra to the apex of virtuosity. After the intermission William Turner Walton's first symphony had its first hearing in America. The work was first presented a few month ago—November 6, 1935—in Queen's Hall, London, under Sir Hamilton Harty's direction. In an interview with a local critic, Sir Hamilton stated that Walton's symphony could be compared with those of Beethoven. A strong statement to come from so erudite a musician, but which indicates that eminent men can often be mistaken and that humble critics might be right, as we remember that Rossini condemned Wagner, and Gounod, César Franck, to cite only two composers who misunderstood the music of their contemporaries. The Walton symphony is a colossal work. It is neither ultra-modern nor old-fashioned, but is a mixture of both. There are many lovely passages and others not so well conceived. Its structure is solid, built by a man who possesses unlimited creative gifts. Original in thought, it failed nevertheless to arouse the enthusiasm of the Chicago public. Indeed, many patrons left the hall before the symphony was finished, but in our candid opinion that gesture was totally unwarranted and showed not only poor musical taste but discourtesy.

CHICAGO MUSICAL COLLEGE ACTIVITIES

The regular Saturday afternoon junior department program of January 18 had as its guest soloist Gertrude Gahl, pianist, of the piano faculty. Pupils of the following teachers appeared: Lauretta McInerney-O'Brien, Dorothy Crost, Meda Z. Steele, Berenice Jacobson, Elsie Stigler, and Mable Lewis Howatt. The vocalist was Mildred Olshine, student of Graham Reed.

The regular monthly program was given January 17 in the Little Theatre, having Charlotte Chambers, student of Leon Sametini as soloist. The following teachers presented pupils: Elizabeth Guerin, Alma Anderson, Frances Frothingham, Dorothy Crost, Eudora Harbers, Dorothy Mandelssohn, Berenice Jacobson and Jane Mars Waterman.

Fred Dvonch, violin pupil of the college, won the MacDowell prize awarded in New York, and as a result, made a recent appearance over the NBC network and on January 7 gave a recital in New York.

Helen Hoffman, student of Lillian Powers, played before the Albany Park Young Woman's Auxiliary, January 13.

Alpha Xi Chapter of Sigma Alpha Iota held its first formal musicale at their headquarters in the Allerton Hotel January 16. Enid Hellman, soprano, student of Graham Reed, and Dorothea Mitchell, pianist, pupil of Silvio Scionti, presented the program. Alpha Xi will give its next musicale on February 26. Gertrude Gahl is to show color movies taken on her South American trip and Eleanor Konder, soprano, student of Nelli Gardini will sing.

Dorothy Crost and Berenice Jacobson, duo pianists, played for the Mothers' Aid of the Lying-In Hospital at the Chicago Woman's Club Theatre on January 8.

John Carre, of the piano faculty, and Bessie Brown, contralto, artist student of Mme. Gardini, presented a program at the Allerton Hotel, January 14.

AMERICAN CONSERVATORY NOTES

Piano students of Mae Doelling Schmidt and violin students of Stella Roberts were heard in recital at Kimball Hall on January 25.

George Henry, for many years a pupil of Leo Sowerby, conducted the Chicago Civic Orchestra in a performance of his own toccata, at the January 26 concert in Orchestra Hall.

Evelyn Wienke, soprano, and Lola Borchers, contralto, were heard in a group of duets on the conservatory radio broadcast over WCFL on January 26. Mildred Fleet, contralto, and Earl Armil, tenor, will be presented on the program of February 2.

The Conservatory Symphony Orchestra under the direction of Herbert Butler will be heard in the annual mid-year concert at the Murphy Memorial Auditorium on March 1. Artist students appear as soloists on this program.

Mae Doelling Schmidt appeared in recital for the Evanston Friends of the Chicago Junior School on January 20.

ELSE HARTHAN ARENDT STUDIO NOTES

Artist pupils of Else Harthan Arendt have been taking part in several musical events during December and January. Marion Booras and Minas Booras had solo parts in the premiere presentation of Eleanor Everett Freer's opera, Christmas Tale, which was presented on December 19 in the Chicago Woman's Club Theatre. Maxine Lagerstrom, contralto, was the soloist at the meeting of the Edgemere Woman's Club, January 14. Lois Wallner, soprano, gave a program with Minas Booras at the Sarah Hackett Stevenson Memorial Club on January 16, and on January 24, she gave an entire recital in Grand Rapids, Mich., for the St. Cecilian Club. The Concilium of Evanston presented Leona Glovatsky, soprano, in a joint recital with Albert Hirsch, pianist, on January 18, at MacLeish Hall. Marion Schroeder Booras appeared as soloist for the Portage Park Woman's Club on January 24, and on January 27, she sang on the men's night program for the Albany Park Woman's Club. She is a member of the singing ensemble on the WGN Symphonette hour every Thursday evening.

RENÉ DEVRIES.

Levenson Works to Be Sung

Boris Levenson's three male choruses, Autumn Sorrow, King Vladimir's Feast and From the Land of Volga, are to be done by the Lafayette College Glee Club at Town Hall, New York, on February 26.

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MARJORIE LAWRENCE

NEW METROPOLITAN OPERA SENSATION

"Miss Lawrence, an Australian, arrived here with no preliminary ballyhoo, but judging from last night's performance, she is destined to be an important addition to Mr. Johnson's singing family. Young, slim and personable, the new soprano gave to Bruennhilde a youthful charm and motion. From a dramatic standpoint her Bruennhilde was the most effective that the Metropolitan has seen in years."—*Samuel Chotzinoff, N. Y. Post, Dec. 19, 1935.*

Photo by Oggiano-Ida Studio

"The chief interest in the performance lay in the presence of the new Bruennhilde, who arrived without the usual fanfare of promises and publicity. Possessor of a fresh, amply-powered and richly timbered voice, and intelligent interpreter and actress, she is mobile in movements and suggests the youth and romantic exuberance of Bruennhilde."—*Leonard Liebling, N. Y. American, Dec. 19, 1935.*

DIE WALKUERE

"The New Bruennhilde, Miss Lawrence, is comely to gaze upon, youthful, slender and tall, and her costume was quite the handsomest this reviewer has ever seen on any stage. She was lovely to behold as she uttered the portentous phrases of the 'Todesverkuendigung.' "—*Jerome D. Bohm, N. Y. Herald Tribune, Dec.* 19, 1935.

"In the scene with Wotan and in the 'Todesverkuendigung,' the true quality of the organ, rich and mellow and without impeding technical faults, was fully exhibited. And throughout her interpretation of the music ran an undercurrent of sensitive feeling which readily made itself perceptible to the audience. It is probable that this new singer will wear well and grow in the public esteem."—*W. J. Henderson, N. Y. Sun, Dec.* 19, 1935.

"Miss Lawrence has a singularly true and vibrant voice. She has a commanding presence and an accurate instinct for stage business. She promises to be one of Mr. Johnson's most valuable artists."—*Julian Seaman, N. Y. Daily Mirror, Dec.* 19, 1935.

"Rounds of applause greeted both the first and second Valkyrie cries and after Act II the audience gave the debutante an ovation."—*Pitts Sanborn, N. Y. World Telegram, Dec.* 19, 1935.

SIEGFRIED

"First, it must be recorded that the new Bruennhilde looked rather better than any lady who has assumed the part in recent years. Second, Miss Lawrence awakened out of her Rip Van Winkle sleep in a most dramatic fashion, managing her dress and her gestures in a way that flattered the illusion. And finally, one could understand every word she sang. On the vocal side she met the demands of the difficult music, singing with clarity and power."—*Samuel Chotzinoff, N. Y. Post, January* 4, 1936.

LA JUIVE

"The Australian song bird who has so thrilled New York audiences by her beautiful voice, her ability as an actress and her artistic temperament proved how firmly she had profited by her European operatic experiences."—*Henriette Weber, N. Y. Journal, Jan.* 21, 1936.

GOETTERDAEMMERUNG

"Miss Lawrence in the part of Bruennhilde sang with a dramatic intensity that often was thrilling. The performance was astonishing evidence of what she had done in the three short years of operatic experience."—*Olin Downes, N. Y. Times, January* 12, 1936.

"Goetterdaemmerung brought the patrons an unexpected thrill. They were already carried away by the youthfully dramatic impersonation of the opera's heroine, Bruennhilde, Marjorie Lawrence. Then after four hours of strenuous singing, she still had energy to leap on her steed, Grane, and gallop off the stage, presumably to Siegfried's funeral pyre. How many prima donnas could do that?"—*Henriette Weber, N. Y. Journal, Jan.* 12, 1936.

"The feature of the performance was the portrayal of Bruennhilde by Miss Marjorie Lawrence. In the matter of facial expression, particularly when listening, Miss Lawrence is far superior to most operatic actresses, and the intelligence with which both her acting and singing are planned sets off her sheer emotional intensity."—*Pitts Sanborn, N. Y. World-Telegram, Jan.* 12, 1936.

"She has temperament and brains. She has a beautiful profile. She has an admirable sense of costume, a feeling for the stage, for the meaning of words and notes. Great Bruennhildes at twenty-eight are as rare as Arctic nightingales."—*Lawrence Gilman, N. Y. Herald Tribune, Jan.* 12, 1936.

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George Engles, Managing Director

DIE WALKUERE

"Marjorie Lawrence, the new Wagnerian prima donna, sang her way straight into the hearts of her New York audience last evening with that glorious Valkyrie cry with which Bruennhilde makes her entrance. She looked every inch the goddess as she stood on the heights and delivered her 'Ho-yo-to-ho' like a clarion call. The tones were brilliant and free."—*Henriette Weber, N. Y. Journal, Dec.* 19, 1935.

"Interest naturally centered around Miss Lawrence. She is lithe and handsome both as to voice and figure. She hits the high notes with ease and sureness and encompasses the low ones with a warmth of tone usually associated with a mezzo-soprano. Though Miss Lawrence has been singing but three years, she has all the grand manner. In other words, she's in." —*Danton Walker, N. Y. News, Dec.* 19, 1935.

"The introductory 'Ho-yo-to-ho' in one of the cruelest entrances ever planned for a soprano, and the immediate ensuing passage, were delivered with so much fire and dramatic spirit that the audience was taken by storm and a burst of applause interrupted the performance." —*Olin Downes, N. Y. Times, Dec.* 19, 1935.

LOHENGRIN

"With commendable economy of gesture and unusual command of facial expression, she embodied the pride, wrath, ruthlessness, cunning of Radbod's daughter, and her delivery of her music was marked by compelling intensity and breadth."—*Pitts Sanborn, N. Y. World-Telegram, Dec.* 23, 1935.

"The Australian artist again revealed a voice of power and luscious quality, excellent command of Wagnerian style and text enunciation, and force and sweep of a dramatic actress."—*Leonard Liebling, N. Y. American, Dec.* 23, 1935.

GENIE

CLAIR

(SMITH)

CONTRALTO

RETURNING TO AMERICA
From Successful Tour Abroad

Secretary, 1417 Steinway Hall, New York City

NEW YORK CONCERTS

JANUARY 20

Marian Anderson Marian Anderson, the colored contralto from Philadelphia is following up her recent European successes with favorable hearings in her own country. On Monday night she gave her second New York recital of the season, this time in Carnegie Hall, which was filled with an audience including many prominent persons. With Kosti Vehanen at the piano Miss Anderson sang a program beginning with three Bach numbers—Have Mercy Lord, My Heart Ever Faithful and Komm' Süsser Tod—five Lieder by Brahms and Strauss, the Hallelujah by Hummel, a group of songs in Italian by Sadero, and Negro spirituals arranged by Burleigh. The contralto had not yet recovered from a recent accident to her foot, and, as in her earlier appearance in Town Hall, she had the curtains drawn after each group instead of walking on and off the stage.

It is no matter of wonder that this singer has created something of a sensation here this season. The quality of her voice and art marks her as unique, not only for the racial characteristics that set her tones apart from white singers; the depth and delicacy, the fine sensitivity of her singing is distinctive to this artist herself. The racial timbre is most apparent at either end of the contralto's range, when her voice takes on a peculiar, thrilling beauty. She has an exquisite restraint of interpretation, the sort of emotional release and balance that lends delight to her singing of such a program as she chose. Several of her numbers had to be repeated, including one of her encores, an arrangement of a Finnish folksong by her accompanist. One of her effective offerings was Amuri, Amuri by Sadero, a poignant lamenting piece of musical expression, which Miss Anderson delivered with beautiful effect. Ardent applause recalled her throughout the evening, and she was generous with extensions to her program.

Emma Redell In her first New York appearance in three years, Emma Redell, soprano, was presented in recital at Town Hall on Monday night. Her program was made up of items of variety including works of Gluck, Handel, Beethoven, Franz, Joseph Marx, Richard Strauss, Tschaikowsky, Glinka, Dargomiszhsky, Rachmaninoff, Purcell, Kramer, and La Forge besides a sixteenth century Song of the Irish Harpers arranged by C. Milligan Fox.

The intimate understanding of music which this artist possesses was disclosed in her ability to create diversified impressions to meet the demands of her program. Although certain numbers of her list confronted her with technical difficulties in both vocalization and interpretation, she proved herself entirely capable. Miss Redell was much enjoyed in her Russian group, and for her conception of the recitative and aria of Leonore from Beethoven's Fidelio. Her audience was of appreciative disposition and she was accorded lavish applause. Arpad Sandor contributed polished accompaniments and shared in the honors of the evening.

Concert of Contemporary Music of Czechoslovakia The first of five international exchange concerts of music by contemporary European composers, held on alternate Monday evenings, was given at the New School for Social Research. The works heard were exclusively of modern Czechoslovakian composers, and the event was under the chairmanship of Mrs. Hedi Katz, and the patronage of Dr. Ferdinand Veverka, Ambassador from that country to the United States.

The program revealed the Bohemian natural genius as one of sardonic wit and sentimental emotion, together with a somewhat wild folkloristic strain. The first characteristic was much in evidence in this program, which revealed two clever and engaging instrumental works—Erwin Schulhoff's Five Pieces for String Quartet, played by the Stringart Quartet, its movements burlesquing the Viennese waltz, the serenade, Czech folk-dances, the tango and tarantella in rhythmically original writing and delightfully accomplished scoring, and Bohuslav Martinu's "musical joke," La Revue de Cuisine (first American hearing), played by a sextet made up of Simeon Bellison, clarinet; Benjamin Kohon, bassoon; Harry Glantz, trumpet; William Kroll, violin; Sterling Hunkins, cello, and Rebecca Davidson, piano. The latter work is a lively, infectious and witty composition, contrapuntally superb, if the content is rather light. It includes a most amusing Charleston section. Various aspects of modernism from Janacek's impressionistic Dans le Nuages to several pieces by Alois Haba, the quarter-tone composer, and Jaroslav Jezek, who specializes in dance rhythms, were lucidly played by Miss Davidson. Ivan Ivantzoff, substituting at the last moment for an artist who was ill, sang Four Gypsy Songs by Vitezslav Novak, rather in the Dvorak tradition, with sonorous tone and accomplished German diction. Sybil Bayles, mezzo-soprano, also was programmed in songs by Jirak and Krenek, with Pauline Apanowitz as accompanist. Joseph Suk's piano quintet was played by the Stringart ensemble and Miss Davidson. The audience was appreciative of the music and the artists.

JANUARY 21

Jooss European Ballet An audience of tremendous proportions, which included many standees, greeted the Jooss European Ballet at the Metropolitan Opera House, Tuesday evening, on the occasion of their one and only New York appearance this season. This performance was under the auspices of the Seamen's Church Institute of New York. The printed list held four items, three of them familiar to ballet-followers fortunate enough to have seen the Jooss cohorts last season. These were The Big City, cleverly enacting the adventures of a young working-girl who succumbs to the glamor of a suave man-about town and suffers the consequences of her rashness in disillusionment; A Ball in Old Vienna bringing to vision a dancing master with his class of debutantes and their escorts; The Green Table which reveals the futility of the ponderous discussions of diplomats over the settlement of delicate problems of military prestige; and the number new to New York, Ballade, which colorfully dramatizes in pantomime the legend of a queen who administers a poison bouquet to a pretty young marquise whose charms proved irresistible to the king.

The terpischorean skill and the clarity of characterization which the Jooss group portrayed is worthy of the highest praise. Outstanding in the cast were Louise Soelberg (an American from the Cornish School in Seattle, Wash.) as the Queen in Ballade, Rudolf Pescht in the role of Death in The Green Table and Ernst Uthoff, The Standard Bearer in The Green Table.

Music was furnished by the two pianists, F. A.. Cohen and John Coleman, who also won recognition as composers. The score for the Ballade was by Mr. Coleman, while Mr. Cohen is credited with the superb musical background which assists so much in winning for The Green Table the international popularity which it enjoys. Choreography was attributed to Kurt Jooss, who did not appear as a dancer this year.

Heavy and prolonged applause was the order of the evening and the protagonists and supporting artists were called before the curtain many times.

Beveridge Webster Carnegie Hall was filled on Tuesday night with a large audience, drawn thither by the keyboard talents of Beveridge Webster, American pianist. And Mr. Webster's gifts make a spectacular beacon. His innate musicianship is set off by a technic of marvelous precision and compass. Under his strong and flexible fingers, the piano is an instrument yielding dazzling tonal effects, beautiful in the even fall of the notes, the perfect ryhthmic elements and the masterly control of dynamics. Mr. Webster's interpretative faculties are notable, governed by restraint and sensitive in color and concept. His program began with the Haydn sonata in D, deftly played; and continued with the six variations in F (op. 34) of Beethoven and the Chopin sonata in B minor (op. 58.) The climax of the evening was his memorable exposition of the Schubert fantasie in C (op. 15). In this, Mr. Webster reached musical heights. His final list held Ravel's Ondine and Toccata, Stravinsky's Piano Rag-Music and the Feux Follets and Mephisto Valse of Liszt. The audience emphasized their enjoyment of the entire concert by sustained and hearty applause, and demanded as many encores as Mr. Webster would grant. In these added numbers, the pianist, apparently unwearied by the arduous scores he had already performed, exhibited the same fleetness and musical grasp that characterized his playing throughout the recital.

Winifred Christie The first New York appearance this season of Winifred Christie, Scottish pianist, and exponent of the Moor Double Keyboard Piano, drew an interested audience to Town Hall on this evening. Miss Christie's triumphal re-introduction of the novel instrument last season, in several New York recitals, evidently had aroused curiosity among those who had not been present at these concerts to see the novel technic of the artist in an actual performance. For her latest program, she had chosen the prelude and fugue in D minor by Bach; the same composer's prelude in E major as transcribed by Emanuel Moor; Brahms' sonata in F minor, and shorter numbers by Moor, Debussy, Goossens, and Dohnanyi. The pianist's playing, particularly in the Brahms' sonata, gave evidence of strong musicianship and vitality of technical method. Her performance showed large and sonorous tone qualities and delighted with the freedom and eloquence with which its formal scheme was built up and its emotional accents enunciated. Miss Christie is a pianist of excellent taste and discernment. The Bach also was a splendid test of the new and thrilling color which a piano of enlarged technical resources can contribute to these contrapuntal works, in which contrast of various melodic lines is so important. The pianist enjoyed the absorbed attention of her listeners, many of whom moved closer to see the mechanism of her remarkable instrument at short range. Encores were given in response to applause.

Henri Deering and Boris Koutzen The first of three sonata recitals by Henri Deering, pianist, and Boris Koutzen, violinist, was given on Tuesday evening in Steinway Hall before an audience which crowded the auditorium. They played the Bach sonata (No. 3) in E, that of Beethoven, (op. 30, No. 2) in C minor, and the Richard Strauss sonata (op. 18) in E flat. Both artists enjoy considerable individual reputation and the blending of their gifts results in an impressive ensemble. In a program of chronological and musical contrast, they held the interest of their hearers with the vitality and crisp utterance of their interpretations. All Teutonic, the three composers represented on this evening are products of eras so divergent in general psychological make-up that the art expressions of these periods are inevitably differentiated. Composers may be governed by these time divisions, but the interpretative artist must be of a temperament flexible enough to adapt to the demands of any interpretative tradition. Mr. Kout-

(Continued on page 27)

SUCCESSFUL WORKS BY **LAZARE SAMINSKY**

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"It is evident that in five years' time Miss Morini has made a prodigious advance. The finale of the concerto was hardly less than a transformation. Driving and not always controllable energy had become art, in terms of Mozartean sparkle, and grace and distinction. She interpreted the music of the glorious boy with unfailing fineness and beauty of tone, taste and musicianship in the treatment of detail. Where the player's temperament might have run away with her it was held in control, serving only to heighten the contagious spirit of the interpretation. Nothing was insignificant, and nothing was out of proportion. The little connecting passages between the themes, often treated in a commonplace manner, last night added to the listener's realization of the wonder of the music. It has been seasons since the writer heard a Mozart finale interpreted so well from every standpoint.

"Miss Morini should be heard here again and soon. More than ever is she a violinist to be reckoned with. Her technical equipment is not only more extensive, it is also more distinguished than ever before."—*New York Times*, November 11, 1935 (Olin Downes).

"Miss Morini demonstrated violin playing at its finest, and in most every way was comparable to the eminent male figures in the field.

"The extreme executive and interpretative difficulty of the Glazounov concerto in A minor, a favorite of that great artist, Jascha Heifetz, seemed simple for Miss Morini, and her performance compared well with his. She traversed the numerous double stops with apparent ease." — *Los Angeles Daily News.*

"Seldom at a recital is an artist acclaimed as fervently as was Erica Morini after her superb performance of the Glazounov concerto in A minor. . . . From start to finish it was tonally rich and vibrant, with a wealth of nuance and shading that gave eloquence to every phrase. Especially noteworthy were the nobility and breadth of the andante section under this artist's facile fingers. Its impassioned passages in sixths rang out with singular clarity and technical address, while the cadenza leading to the finale was not permitted to become mere display but continued the poetic mood of what preceded. . . . In her negotiation of this program, Miss Morini reached a new high water mark of attainment. —*New York Times*, January 18, 1936 (N. Strauss).

"Needless to say, this distinguished artist attracted an immense audience. one of the largest yet to hear the local symphony, and it was an imposing sight to see the large auditorium filled to capacity.

"Her tone is beyond description in its beauty and she enraptured all from the first movement. She plays with a sureness and force that holds her listeners spellbound. No wonder she is called the foremost woman violinist, and is compared with Kreisler and Heifetz. . . ."—*Harrisburg (Pa.) Telegraph.*

"One does not exactly have to haunt halls to realize that after all there are a great many competent musicians—but that occasion is rare indeed when a concert is such as to defy time by overflowing the limits of a two hour period and becoming an experience to be enjoyed as long as memory lasts.

"That, however, is the impression this artist made on at least one of her listeners as she went through the program of Tartini, Mozart, Bach, Ravel, Sarasate and Paganini with a directness, fluency and understanding that leaves us a bit incoherent with wonder and more than a bit exhausted mentally as well as emotionally. . . . Morini has been called great, and great she is!" — *Tacoma Daily Ledger.*

"Throughout all of Miss Morini's music-making, one feels her pulsing temperament, her unsealed joy of playing, which are fortunate inheritances from her younger years. It seems safe to say that she seems likely always to be an emotional rather than a cerebral interpreter. That is a heartening thought. Nothing bores most of us more than when a concert player turns pedant. A large audience greeted the engaging artist and gave ample testimony of its deep and constant pleasure."—*New York American, (Leonard Liebling).*

"Erica Morini, playing violin at the Philharmonic Auditorium last night, astonished an audience of musicians and laymen with her artistry. She is the foremost woman violinist today and ranks with the best of the dominant sex. Los Angeles has not heard her before. It is fortunate that Miss Morini should be at the height of her career when making her first coast-to-coast tour in America. Her success here last night was unmistakable.

"The Russian Glazounow made his concerto as difficult as his fondness for melody would allow. It requires all the technique any violinist can master and all the mechanisms must be forgotten in order to make melodic sense out of it. The new leader among violinists mastered all the intricacies and made music. She had a deserved ovation at its conclusion."—*Los Angeles Times.*

"It took only a few strokes of Erica Morini's bow last night at the Veterans' Auditorium to establish her as a first rank violinist. Few women players are her equal. . . .

"A peculiar continence and authority arrested attention in Miss Morini's commencement of the Tartini G Minor Sonata. Her tone was strong and beautiful. Her phrasing drew a firm line. She expressed a warm musical personality." — *San Francisco Examiner.*

"The violinist played beautifully on all counts in Mozart's A major concerto. Here all her fine talents came into play. Her effortless finger dexterity, her pure lovely tone, her very musical phrasing. Above all, the heat of her performance was nicely graduated to the cosy dimensions of Mozart's score. Even the fast portions of the final movement she performed temperately. The audience was enthusiastic, adulatory, in fact, as they should have been, for as an artist, Miss Morini is an ornament of her sex."—*New York Post. (Samuel Chotzinoff).*

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"Seasons of concerts have developed Miss Andersen's technical equipment to a high degree. Thus it was in her recital that her equipment was more than ample for the demands of a taxing program. It was in the first third of the program—the works by Rutini-Philipp, Vinci-Philipp and Mozart, works which are decidedly of the classical school—that Miss Andersen indicated her fine musicianship. Her playing was a delight; there were no robust effects. She imparted to these works true classical regard and a lovely tonal shading with very little use of the pedal. In the Chopin sonata, Miss Andersen afforded the work the needed lyricism and gentility. The pianist showed to advantage in the Liszt compositions, sharply contrasting the tender mood of "Au bord d'une Source" and the rhapsodic fancy of the Etude in F minor."—New York "Times," Jan. 13, 1936.

"Miss Andersen is a pianist of substantial attainments. Her work was again characterized by technical proficiency, a tone of agreeable texture and regard for dynamic values. Her interpretations were delivered with taste and understanding. An audience of good size and enthusiastic disposition attended."—New York "Herald Tribune," Jan. 13, 1936.

"An ingratiating tone was strongly contributive to the pleasures of the piano recital which Stell Andersen gave in Town Hall on Saturday afternoon. A pianist of sound equipment. Saturday's recital had the surety and the smoothness to indicate that she had applied herself diligently to the improvement of her technic and to a deeper penetration of the musical content of what she undertakes. Early in her program Miss Andersen communicated to her audience a sensitiveness for old music, playing crisply and with roseate glow transcriptions by Philipp of otherwise forgotten works by Vinci and Rutini. Her grasp of style and her ability to turn a lyric phrase resulted in a performance of Mozart's sonata in F that was charmingly lyrical as well as neatly and precisely delineated."—New York "Sun," Jan. 13, 1936.

"Stell Andersen, well known as an artist of distinct charm, was the third pianist of the week-end, heard by a large audience at Town Hall Saturday afternoon. She can depict with ease moods of restraint or fiery brilliance. There was a serene beauty (even in rapid playing) in her classic numbers. There was genuine virtuosity in her performance of Liszt."—Henriette Weber, New York "Eve. Journal," Jan. 13, 1936.

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(*Continued from page* 5)

and harp, in which the soloists were Frances Blaisdell and Mildred Dilling. Both were exceedingly capable, especially Miss Dilling. The orchestra accompaniment was sympathetically done. Mr. Sevitzky gave an interesting reading of Beethoven's eighth symphony with an interpretation that had intelligence and care. The concert ended merrily with Weinberger's polka and fugue from Schwanda exceptionally well played by the able orchestra. The audience greatly appreciated this program.

On the same day the Flute Players' Club gave the second concert of its series in the ballroom of the Hotel Vendome. Kodaly's serenade for two violins and viola and Markevitch's serenade for violin, clarinet and bassoon comprised the music new to Boston. Kodaly's work is disappointing. The second movement is curiously monotonous and diffuse at one and the same time, and the finale is too long for the sprightliness of its material. Markevitch's is more in the style that one conventionally thinks a serenade ought to be. It is music of promise but it is also music of sterility. Members of the Boston Symphony Orchestra participated in these two works and gave highly sympathetic performances.

January 18 saw the debut here of Jeno Swislowski, Polish pianist who was born in Chicago. He played a Bach toccata and fugue in D minor, Beethoven's sonata (Op. 57), and pieces by Chopin, Niemann, Schumann and Liszt. Mr. Swislowski has a good technic and easy assurance at the keyboard. His besetting sin for the moment, however, is a perfunctoriness that is all pervading. It acts like a wall between himself and the music and, in turn, the audience.

LEONARD SHURE IN RECITAL

There were four concerts on January 21. The first of these was a concert by Leonard Shure, a serious and highly promising pianist, in Jordan Hall. Mr. Shure played Schubert's sonata in C minor, Beethoven's in A major (Op. 101), Schumann's Kreisleriana and Chopin's sonata in B flat minor. Mr. Shure was a good pianist when he made his debut here three years ago and he is now an excellent and interesting one. He is in the Schnabel tradition, perhaps, but he is certainly not swallowed up by that tradition. His playing was at its best in the Chopin sonata and in the Schumann, but at no time was there any letting down of the bars, any purely mechanical performance.

The Goding-Thiede-Zeise Trio played an interesting concert in the Boston Art Club: Beethoven's trio in E flat major, Dohnanyi's serenade (Op. 10) and Brahms' quartet (Op. 26). Harry Welcome was the assisting viola player. The Beethoven was perhaps the least well played, but the performances improved as the evening advanced. John Codman, baritone, gave a recital in the Hotel Vendome. Mr. Codman has excellent diction and gave a smoothly vocal performance which pleased his audience. Finally Kurt Fischer, pianist of the faculty of the New England Conservatory of Music, gave a concert in George W. Brown Hall. His playing was exceedingly competent, and he was evidently absorbed in projecting the music itself to his audience. The high point of his program was the Brahms variations on a theme of Handel.

POVLA FRIJSH SINGS

Povla Frijsh returned here after an absence of five years to sing before an audience that could find nothing wrong—in other words an audience that knew the singer of old and held her in affectionate esteem. Mme. Frijsh has sung the same program, identically, in New York, so that there is no need of expatiating on it here.

The Chardon Quartet gave the second of its series on the same night as Mme. Frijsh's concert. The important event in it was the first performance of a string quartet by Edward Burlingame Hill. The new quartet does not fall into the *clichès* of the academic composer with little of importance to say, nor does it go hell-for-leather after the latest ultra-modern "discovery." The Chardons opened their concert with Schubert's quartet in E major, though their performance of it was not up to their usual standard. The Brahms C minor quartet brought the concert to a close.

Swarthout Sings in Providence

Festival Chorus Assisted by Mezzo-Soprano in Annual Midwinter Concert—Mitropoulos Leads Boston Symphony Orchestra—Jooss Ballet Applauded

PROVIDENCE, R. I.—The Providence Festival Chorus with John B. Archer conducting and assisted by Gladys Swarthout, opera, screen and radio artist, gave its annual midwinter concert in the Metropolitan Theater. There was a large audience which received the program with enthusiasm. The chorus gave a group of sacred numbers, followed by Christmas selections, then added On a Winter's Night (Mackinnon), The Lee Shore (Coleridge-Taylor), ending with The Night Is Calm from the Golden Legend (Sullivan). Miss Swarthout sang in her beautiful voice some old Irish songs, three arias from Carmen and a group of English songs. Her accompaniments were played by Lester Hodges. George Faulkner accompanied the chorus.

The Rhode Island Chapter of the American Guild of Organists presented William Strickland, director of music at St. George's School, Newport, in an organ recital in All Saints Memorial Church. The program was made up of all periods of organ literature. Mr. Strickland's performance was unusually interesting. His musicianly style, colorful registration, dignity and unhurried *tempi* made it a privilege to listen.

The Chopin Club offered as its Guest Night recitalist in Memorial Hall, Barre Hill, baritone. with Ruth Tripp at the piano. Due to inclement weather a small audience was present but they were well repaid. Mr. Hill pleased particularly in Dichterliebe (Schumann), though he interpreted all types of song well. Ruth Tripp accompanied him and also played a group of solos. Her song Unsung, words by Grace Sherwood, was given as encore and well received. Both artists received warm applause and gave extra numbers after each group.

The New England Grand Opera Company presented La Traviata by Verdi in the Metropolitan Theatre. In spite of a raging blizzard a large audience gathered to applaud the offering of Mlle. Biondo and Giuseppe Barsoti. The chorus sang spiritedly and Daniel Sciotti directed with firm hand. He and the principals were called before the curtain many times.

The Community Concert Association had as their third offering for this season the Jooss European Ballet. It was remarkable in every way, dynamic and picturesque. Two pianists, F. A. Cohen and John Colman, furnished all the music. Credit for the choreography should be given Kurt Jooss. They received twenty curtain calls before the dancers could get away.

MITROPOULOS LEADS BOSTON ORCHESTRA

The Boston Symphony Orchestra gave a concert in the Metropolitan Theatre with Dimitri Mitropoulos, distinguished Athenian, as guest conductor. His work was noteworthy. The program was one of great difficulty. The orchestra was superb and gave eloquent expositions of the overture to Leonore (No. 2) (Beethoven), Don Quixote Overture (Rivier), La Mer (Debussy) and the Strauss Domestic Symphony.

The Chaminade Club held a recital of Modern Music in Froebel Hall. The program consisted of trios played by Bertha Louise Bixby, violin, Louise Waterman, cello, Louise Farnum Durfee, piano; songs by Angelica L. Bacon, soprano, Carena Clegg Scattergood, accompanist; a group of songs by Amy Ward Durfee, mezzo-contralto, with Beatrice Warden Robert, accompanist; and piano solos by Elizabeth Congdon. This was a highly interesting musicale and one which reflects credit upon the musicality of Providence. B. N. D.

Jean Buchta Holds Classes

Jean Buchta is conducting a course for laymen in harmony and composition at the auditorium of the Woman's Club of Paterson, N. J. On Wednesdays Miss Buchta gives instruction in practical harmony for professional and serious students at her New York studio; on Thursdays she holds classes in analysis and composition.

ALEXANDER BOROVSKY,
European pianist, will tour the United States next fall under the management of G. H. Dalrymple. Mr. Borovsky has previously visited this country, appearing as soloist with the Boston Symphony Orchestra several years ago. Since that time he has been offering concerts abroad and in South America.

Sanroma Gives Portland Recital

Rossini Club Events Include Production of Hänsel and Gretel

PORTLAND, ME.—Jesus Maria Sanroma, pianist, was the attraction at the second concert presented by the Portland Music Teachers' Association. This was the artist's first appearance in this city, and he was warmly welcomed by the enthusiastic audience. The program opened with Italian Concerto by Bach, followed by Schumann's sonata in G minor, affording ample opportunity for demonstration of the superior musicianship of the pianist. Variations on Mary Had a Little Lamb, in the style of ten composers, was an interesting study. The Chopin numbers were interpreted in original fashion, and the colorful Spanish music was much enjoyed. The artist generously gave several encores.

The second annual production of Hänsel and Gretel was presented by members of the Rossini Club. Paul Melrose was the conductor, and Roger Vinton Snow was stage director. Barbara Chalmers, dramatic soprano, and Camille Huard, baritone, took the parts of the Witch and Peter. Gretel and Hänsel were enacted by Beatrice Richards and Marcia Merrill, with Helen Ward, as the Sandman; Mary Saunders, the Dew Fairy; and Charlotte Roche, the wife (Gertrude). Two-piano accompaniments were played by Mary Seiders and Wilfred Tremblay. The Cookie Children were club members.

Another interesting program was given at the Thursday morning recital of the Rossini Club. The opening number, a piano duet, was performed by Helen Bradbury Barnett and Anne Sletnick, with technical proficiency. Dorothy Dinsmore brought a group of songs, well suited to her rich contralto voice, and sung in expressive manner. Two piano pieces, La Fileuse (Raff) and intermezzo in octaves (Leschetizky) were performed in admirable style by Florence Coffey. Several Italian airs were sung by Mary Churchill, in pleasing manner. Ellen Doten gave a skillful performance of Papillons by Schumann, which proved to be unusually interesting. An artistic interpretation of a scene and aria. from Faust, was given by Gladys Russell Cook, whose voice of rare beauty and perfect pitch enthralled the listeners. The final number, toccata, in F Minor (Saint Saëns) was executed in brilliant style by Elinor Carter, pianist, who received an ovation. S. R.

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METROPOLITAN OPERA

LA JUIVE, JANUARY 20

Halevy's opera, La Juive, although it had had one previous performance this season as a benefit, was heard for the first time by subscribers of the Metropolitan Opera Association since 1932. The opera is now in its 101st year and it stands the test of time excellently, although the *tessitura* of the roles is taxing on all the principals and the orchestration is often banal and completely outmoded. The choral passages are effective and the music is dramatically invigorating.

One reason for the public's continued interest in this aged work is the spectacular scenes of the stage presentation. On this evening an overflow audience greeted the singers and constantly rewarded them with enthusiasm for their able characterizations.

Giovanni Martinelli, who was the Eleazar of four seasons ago, sang the same part. Not only was he in magnificent voice, publishing the widely-ranged arias with consummate artistry, but his histrionic conception had a subtlety of expression that displayed his great art as an actor. Marjorie Lawrence, singing her first French role (Rachel) at the Metropolitan, voiced her music with skill and enunciated the text with precision. She was evidently suffering from a cold and therefore several of her high notes were produced with difficulty. Queena Mario, a young and charming Princess ,did the florid arias of her part with distinction. Hans Clemens was a vocally appealing Leopold, compassing the hazardous requirements of the very high song Halevy wrote for this tenor with effortless ease. Ezio Pinza (Brogni), Alfredo Gandolfi (Ruggiero), Louis D'Angelo (Albert), Dudley Marwick (A Herald) and James Wolfe (Majordomo) rounded out the excellent cast. Wilfred Pelletier conducted La Juive with skill and authority. The chorus sang beautifully and the American Ballet offered dances that were completely appropriate to the period of the opera.

RIGOLETTO, JANUARY 22

Another performance of Rigoletto drew the usual large audience that marks the presentation of this Verdi opera. There were two new singers to the cast, Eide Norena as Gilda and Myrtle Leonard as Maddalena. Miss Norena, pictorially effective and exquisite in voice and acting, was showered with applause. Miss Leonard was sensuous in tone and handsome in appearance. Lawrence Tibbett appeared again as the hunchback protagonist. His portrayal of this role was vocally superb and showed a deepening in histrionic significance. Charles Kullmann, once more singing the Duke, achieved much attention, especially after the Donna e mobile aria. Completing the excellent cast were Charlotte Symons, Thelma Votipka, Virgilio Lazzari, Alfredo Gandolfi, Angelo Bada, George Cehanovsky and Hubert Radich. Ettore Panizza wielded a potent baton, and the American Ballet scored in the terpsichorean scenes.

LOHENGRIN, JANUARY 23

The Metropolitan audience heard the season's fourth performance of Lohengrin on Thursday night with a distinguished cast, comprising Kirsten Flagstad (Elsa). Lauritz Melchior (Lohengrin), Gertrude Kappel (Ortrud), Eduard Habich (Telramund), Ludwig Hofmann (King Henry) and Julius Huehn (The Herald). Mr. Bodanzky conducted. The principals were all in fine voice, resulting in an evening of musical delight. Mme. Kappel presented her first Ortrud of the winter, singing this highly dramatic role with full cognizance of its tonal and histrionic possibilities. She makes a fascinating Ortrud, graceful, feline and malignant. As Elsa, Mme. Flagstad repeated former triumphs, a word not too emphatic to describe the tenderness, beauty and strength of her portrayal, and the dignity she lends to Wagner's Elsa. Mr. Melchior sang and acted superbly, and merited the full measure of the enthusiastic applause he received. The Telramund of Mr. Habich was impressive in voice and bearing, and Mr. Hofmann was, as usual, excellent as the King. Mr. Huehn sang the music of the Herald with full, vibrant tones. The audience filled the opera house and listened avidly to the familiar score.

LAKME, JANUARY 24

A large audience heard an exceedingly fine performance of Lakme on Friday evening with Lily Pons reappearing in the title role. The charming prima donna's voice was in excellent condition and she sang with her accustomed skill, taste and surety. After the Bell Song, which was beautifully interpreted, with facility and brilliancy, she was accorded an ovation of several minutes. The role is ideally suited to Miss Pons not only vocally but histrionically and she was a petite, fascinating little figure as the Hindu maiden.

Giovanni Martinelli (Gerald) sang with gusto and richness of tone, putting plenty of vim into his acting. He was warmly applauded by the large audience both after his arias and at curtain calls. Leon Rothier, making his first appearance of the season, gave a dramatic portrayal of Nilakantha. Minor roles were in the capable hands of Irra Petina, Helen Gleason, Dorothea Flexer, Thelma Votipka, George Cehanovsky, Giordano Paltrinieri, Max Altglass, Angelo Bada and Hubert Raidich. Hasselmans conducted, and the ballet was generously received.

AIDA, JANUARY 25 (MATINEE)

The fourth performance of the season of Verdi's Aida brought the sixty-five year old opera the usual big throng of admirers, which found perennial enjoyment in its melodies, scenic effects and grandeur of investure. As before, Elisabeth Rethberg sang the title role, her always beautiful voice outstanding; Gertrud Wettergren sang Amneris with vocal fluency and ease; Louis D'Angelo was the King and Thelma Votipka the Priestess. Changes in the cast numbered four. Frederick Jagel was Radames; John Charles Thomas was a dignified Amonasro; Chase Baromeo sang Ramfis, and Marek Windheim the Messenger. The principals were repeatedly called before the curtain. The lively chorus under Cleva; the American Ballet Ensemble, arranged by Balanchine and the entire production batoned by Ettore Panizza had finesse.

SUNDAY NIGHT CONCERT, JANUARY 26

Particular interest in the Metropolitan Opera House concert on January 26 was centered in a Scene Intime (in costume) of Act II of Puccini's Madam Butterfly, in which Hilda Burke achieved a well-deserved triumph as Cio-Cio-San, the other roles being taken by Irra Petina and Alfredo Gandolfi, and the third act of Massenet's Manon, capably sung by Susanne Fisher and Joseph Bentonelli. Excerpts from Mignon were sung by Josephine Antoine, Miss Petina, Mr. Bentonelli and Marek Windheim. Gertrud Wettergren revealed her artistry in arias from Mozart's Figaro, Bizet's Carmen anl a Swedish number; Dorothee Manski and Paul Althouse sang convincingly the duet from Act I of Wagner's Götterdämmerung; Editha Fleischer was heard in Nedda's aria from Pagliacci and the duet from Carmen with Mr. Bentonelli, the latter (much occupied at this concert) also singing an aria from Gounod's Romeo and Juliet; Julius Huehn gave an impressive performance of Wagner's Die Frist is um from Der Fliegende Holländer.

The orchestra, under the direction of Wilfred Pelletier, played the overtures to Mignon and Figaro vigorously, if not with much finesse, which cannot be expected with the members spread out over the width of the pit. The house was filled excepting the boxes. It may be noted that our young American artists show up well with the more experienced foreigners, particularly as vocalists.

Pergolesi Bicentenary to Be Marked by Coro d'Italia

The Coro d'Italia, an organization with headquarters at Casa Italiana of Columbia University, New York, has planned a commemoration of the 200th anniversary of the death of Giovanni Battista Pergolesi, which falls on March 16 of this year. The Stabat Mater of this composer is to be presented on that date by a chorus of women's voices chosen from the various groups of Coro d'Italia and prominent soloists. Rehearsals began on January 6 and take place on Monday evenings and Saturday afternoons. They do not interfere with the regular rehearsals of the society. Additional voices will be considered for the chorus to perform Stabat Mater, and applications may be made to the Coro d'Italia at Casa Italiana.

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Pianists Lead in Brilliant Array of Music Presented in Los Angeles Week

Jose Iturbi, Percy Grainger and Dr. George Liebling Among Keyboard Artists Heard—Szigeti Feted as Soloist with Philharmonic Orchestra—Garbousova Appears

LOS ANGELES.—Pianists have had their innings in a week which has included concerts by Jose Iturbi and Percy Grainger, as well as the inauguration of a new series of Beethoven sonata recitals by Dr. George Liebling.

Iturbi's appearance drew a capacity house to the Auditorium on January 21. He rewarded his auditors with one of the most interesting piano programs that has been heard here for some time. For Iturbi has both the courage and the fine musicianship to present a few new numbers, a most welcome relief after stereotyped concert fare.

On this occasion, Iturbi deserves particular commendation for presenting two interesting and clever numbers by the modern American composer, Robert Russell Bennett. The auditors emphatically desired a repetition of the first one, and were manifestly disappointed at not receiving it. Gobelins, the piece in question, portrayed a lively dance in the Place d'Italia. The second, also a Parisian sketch, was titled Elysée, the suggestion of the Unknown Soldier being carried out with mysterious groupings, as of an elusive memory just beyond the grasp.

Another unique Iturbi offering was to contrast the seldom played Liszt Jeux d'eau à la Ville d'Este with the contemporary Ravel, Jeux d'eau, preceeding to the latter with only the briefest of pauses. It showed how beholden to Liszt was the modern Frenchman, for Ravel's legendary water god rose with no appreciable change of mood from the Roman waters portrayed by the Hungarian master.

Iturbi's marvelous interpretation of Mozart was shown once more in his reading of the F major sonata, which made a lovely opening. He developed the romantic mood with the Schubert A major sonata (op. 120). Other selections and encores were well diversified works of Albeniz, Granados, Debussy, Poulenc, Navarro and Brahms.

GRAINGER IN INTIMATE RECITAL

Percy Grainger played in the Auditorium on January 16, providing his concert with that subtly different quality which is so much a part of his own personality. He emendated his performance with a few succinct and illuminating remarks about practically all of his programmed numbers. Of particular worth was his masterful short exposition of the musical content and structure of the Tschaikowsky sonata, which greatly assisted his auditors in the appreciation of this fine though seldom played work. He followed it with a superb interpretation.

Grainger's performance of an ancient lute song of Dowland, Now, O Now, I Need Must Part, was tender and intimate, with well defined inner voicing. The encores included four of his own most popular compositions.

SZIGETI SOLOIST UNDER KLEMPERER

A completely sold out house for the Philharmonic Symphony Orchestra concert, January 18, proved the popularity of both Otto Klemperer, who conducted, and Joseph Szigeti, who appeared as soloist. Klemperer's peculiar abilities at developing and balancing tonal masses had ample scope in Rimsky-Korsakoff's Scheherazade. His reading was resplendent with glowing colors that can be attributed to a fantastic concept of Oriental pageantry. He never permitted the opulent richness of the instrumentation to obscure the enunciation of the thematic material, and in many places he brought forth secondary and subsidiary themes that are overlooked by most conductors.

Scheherazade is perhaps one of the most grateful of selections for the Philharmonic Orchestra, because of the virtuoso abilities of the personnel. Sylvain Noack's violin tone was liquidly golden in its depiction of the legendary beauty recounting her fabulous tales. The cello passages of Ilya Bronson. and the soaring clarinet *cadenzas* by Pierre Perrier, also deserve creditable mention.

Szigeti earned his applause with a really fine reading of the Brahms violin concerto. His interpretation was sincere, given with musicianly exactitude and considerable feeling. The exquisite poignancy of the *adagio* movement was particularly notable. Klemperer conducted from memory, as usual, and also provided a perfectly shaded balance to the whole, as demanded by this work, so mush more akin to a symphony than to a concerto.

GARBOUSOVA IN CONCERT

The charming young cellist, Raya Garbousova, made a decided impression in her concert at the Auditorium on January 17. She proved as sensational in concert as on her first appearance here as soloist with the Philharmonic Orchestra. Her lovely, luscious tone was of appealing quality, with a timbre that could be emotional or brilliant at will. Her technical facility was amazing, for she handled her instrument with all the flexibility of a violin. Her intonation was impeccable.

She opened with a lovely sonata by Andrea Caporale. The formidable difficulties of a Max Reger suite for cello alone were magically smoothed under her skilled fingers and expert bow. The charming Gavotte stood out in cameo clear relief. The melodic beauties of the Haydn concerto in C flowed forth with a truly delightful spontaneity.

Her interpretation of the Stravinsky Suite Italienne gave it a strength and beauty not always perceptible in this composer's recent works. Among a series of short pieces should be noted Piatigorsky's admirable transcription of Scriabin's Poems (Op. 32, No. 1); Rimsky-Korsakoff's Flight of the Bumble Bee, treated with exquisite delicacy; and a fantastic Danse des Diables Verts of Cassado. Lev Schor provided well balanced piano acompaniments.

SONATA RECITAL BY DR. GEORGE LIEBLING

The Beethoven sonata recitals which were given last year by Dr. George Liebling at the University of California proved so popular that Dr. Liebling is to continue them this season.

The first concert was given on January 22 and included the op. 53. op. 31, No. 3, and the popular "Moonlight", op. 27, No. 2. Liebling has exceptional qualities as a Beethoven interpreter, not the least of them being a sincere and manifest love for the composer. His expositions were lucid and effective. This series is especially valuable inasmuch as it reaches so many students, and their obvious enjoyment of both the works and the performer is highly gratifying.

R. D. S.

GERTRUDE KAPPEL opened her season at the Metropolitan Opera singing Sieglinde in Die Walküre on January 22. The following night she appeared as Ortrud in Lohengrin.

RAMBLING AROUND

Bertha Vaughn, eminent vocal pedagogue, announces a new residence studio, which was opened February 1 on South Crenshaw Blvd., Los Angeles, where she will conduct private and class lessons. Informal musicales will be presented in her large salon, in addition to her afternoon study club, and during the summer a teachers' course will be given. Three of Miss Vaughn's artist students. Terry Koechig, Florence Rubens and Pauline Guthrie, are at present at Warner Brothers, appearing in Al Jolson's new picture, The Singing Kid, now being filmed. Miss Guthrie and Beulah Seeman sang the solo parts of Debussy's Blessed Damosel at a recent Lyric Club concert.

* * *

At the first of her series of three lecture-recitals on opera composers and their heroines at the Beverly Hills Hotel, January 31, Marguerite Lamar Stearns interspersed her informal lecture on Jules Massenet with arias from his operas Griselidis, Thais, Manon and Sapho, besides commenting on some of the other feminine figures from his long list of over twenty operas. Alice Mitchell Plumlee is Mrs. Stearn's accompanist for the series, which will be continued on February 14 and February 28.

* * *

Marion Talley is announced for a concert on the afternoon of February 5 at the Biltmore Hotel, Los Angeles, sponsored by the Pan Pipers of the Assistance League. Mrs. George B. Hull is chairman of the group. This will be Miss Talley's first concert since coming to Hollywood.

* * *

James Guthrie, orchestra conductor of San Bernardino, Cal., directs the Pomona Symphony Orchestra on February 3 at Pomona. He was also musical director for the three performances of the opera Tiefland given on January 28 and 30 and February 1 at Riverside under the direction of Marcella Craft.

* * *

Victor Chesnais, vocal teacher, gave a musicale on January 18 in honor of Viola Massoc of Paris, a former pupil of Mr. Chesnais. Those appearing during the evening were Mme. Massoc, dramatic soprano, Marcella Mason, coloratura soprano, and Father Frederick Lamb, an army chaplain and violinist.

* * *

William Strowbridge, vocal teacher and director at the Pacific Institute of Music anl Fine Arts, conducted a performance of Haydn's Creation on January 14 with the Pomona Valley Chorus in the high school auditorium of Pomona, Cal.

* * *

Charles Wakefield Cadman recently appeared as pianist and lecturer on the Tipton Artist Course at the Fairmont Hotel, San Francisco. He was assisted by Silvia Cortesi in his violin sonata in G as one of the numbers. Mr. Cadman is to play this same sonata with Eddy Brown on March 31 in New York. His Dark Dancers of the Mardi Gras, a fantasy for piano and orchestra, will also be performed in New York.

* * *

Mills College presented the Byzantine Vocal Ensemble, January 17, on the campus. This group of singers is under the direction of Christos Vrionides. Analee Camp, cellist, gives a recital on February 12.

* * *

Pro Musica, Los Angeles Chapter, presented the Beethoven String Trio in an all-Hindemith program January 31 at the Biltmore Hotel. This string trio consists of Jack Pepper, violin; Philip Kahban, viola; Alexander Reisman, cello. Assisting artists were Margaret Coleman, soprano; Henry De Busscher, oboe; Lillian Steuber, piano.

* * *

The San Francisco Symphony Orchestra, Pierre Monteux, conductor, has added two Los Angeles artists to appear at the popular concerts being given this season at the Civic Auditorium. Josephine Tumminia, soprano, sings February 4 and Isaac Stern, violinist, plays February 18. Miss Tumminia made her debut in roles with the San Francisco Opera last November.

* * *

Opera devotees will welcome the annual return to Los Angeles of the San Carlo Opera Company, which will present fifteen operas at Philharmonic Auditorium, from February 7 to 19, under L. E. Behymer's management. Bianca Saroya, Arnoldo Lindi, Mostyn Tohmas, Harold Kravitt, Charlotte Bruno, Mario Valle and Charlotte Symons are in the casts. Goeta Ljungberg from the Metropolitan Opera Company is a guest artist. Hizi Hoyke, Japanese prima donna, will again appear. The repertoire contains Aida, Madam Butterfly, Carmen, Lohengrin, Rigoletto, Cavalleria Rusticana, Pagliacci, La Boheme, Faust, Martha, Il Trovatore, Tannhäuser and Jewels of the Madonna. Carlo Peroni is the musical director, and the ballet ensemble is under the direction of Lucien Prideaux.

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Mme. Beatrice Bowman of San Francisco is the teacher of Emily Hardy, coloratura soprano, who recently sang a number of important roles with the San Francisco Opera, and made appearances with Pierre Monteux and the Los Angeles Philharmonic Orchestra in November and at the Hollywood Bowl concerts last summer. Mme. Bowman was herself an operatic coloratura soprano.

Evelyn Jurs and Loraine Domb, both coloratura sopranos, appeared in a musicale at Mme. Bowman's studio on January 20.

* * *

Grace Becker, of Berkeley, Cal., is a composer, cellist and singer. She has written seventy-six songs, twenty piano solos, five violin numbers and three trios for violin, cello and pinao. Her song, The Brook, to the Tennyson poem, is being sung by many singers. Miss Becker studied under Max D'Ollone at Fontainebleau. In addition to composing, she has a class of cello pupils.

* * *

Antonia de Grassi, violin; Dorothy Dukes Dimm, cello, and Frederick Seatman, pianist, compose the trio of artists playing a dinner concert each Sunday night at the Palace Hotel, San Francisco. Emily Hardy was the guest artist on January 19 and sang a number of arias and songs to the accompaniments of Mr. Seatman. C. D. K

Mrs. H. H. A. Beach Heard Before National Teachers' Meeting

In an address entitled A Plea for Mercy, Mrs. H. H. A. Beach recently addressed the convention of the Music Teachers National Association, which convened in Philadelphia during Christmas week. Mrs. Beach's "plea" was for the piano, which she declared is too often the victim of a technic that manipulates the keyboard "with a maximum of force and rapidity that suggests a Gatling gun more nearly than anything else." She added that her sympathy has been aroused to the highest pitch at the thought of the blows inflicted upon the sensitive hands of the performer in their contact with the keys.

"A tack hammer in each hand, properly manipulated, would produce exactly the same effect in regard to tone quality, with a tremendous saving of flesh and blood. Just imagine how brilliant those passages would be, where the two hands alternate, *prestissimo e fortissimo*, in groups of notes, delivered with the regular rhythm of a riveting machine.

"In the old days, we all used to hear from people who loved the voice or strings, that 'the piano is an instrument of percussion.' It was invariably used as a term of reproach and disapproval."

Continuing her advocacy of beautiful tone quality as opposed to mechanical brilliance, Mrs. Beach concluded her speech: "It seems to me to be a question whether sensationalism or art should triumph. Indeed, has this question not been asked, with varying detail, for the past century or more? Do we not read in the old biographical articles the feat that sane, normal art is being swamped by some uncouth upstart of the keyboard who simply insists upon climbing over the general average of performers into the particularly rarified air which is his normal atmosphere? It is only an old complaint, periodically revived.

"The *forms* of art change; *art* lives on, and to quote Von Weber, 'What love is to man, music is to the arts and to mankind.' While there seems at present a chaotic tendency to exploit extremes in every branch of musical and terpsichorean performance, I still have faith to believe that the weeks of eccentricity will fall by the wayside, leaving the flowers of beauty to persist as they have always done.

"I believe the piano is an instrument of nobility, dignity, grandeur and charm, when it is made to give of its best, rather than its worse, qualities. I believe that those of us who still associate it with true sentiment and deep emotional significance, and who continue their attempts to express those feelings at the keyboard, are not far wrong.

"When it comes to the interpretations of the master-works of former days, I believe that the fingers must be employed, after all, and that it is still worth while to try with all our might for the attainment of real beauty of tone, with our bare hands."

Juilliard Vocalists in Concert

A recital of vocal music was given on January 28 at the Juilliard Graduate School, New York. Those appearing were William Gephart, Maxine Stellman, Romolo De Spirito, Risé Stevens and Lucielle Browning. The accompanists were Emma Endres, Sergius Kagen and Brooks Smith.

Weimar Has Musical Renaissance

German City Famed as Melodic Centre in Days of Liszt Finds Fresh Public Interest in Concert Manifestations

WEIMAR, GERMANY.—This place, so rich in memories of Liszt, Schiller, Goethe, Saint-Saëns and other celebrities, is enjoying one of the best seasons it has had in fifteen years. Activities opened with a festival concert in celebration of the fiftieth jubilee of the Goethe-Gesellschaft, under Peter Raabe. It brought the Alt-Rhapsodie by Brahms (soloist, Marta Adam from the German National Theatre, Weimar), Faust Symphony by Liszt, and for the first time in Weimar, the Concerto Dramatico by Karl Gerstberger, inspired by words of the young Goethe. A work that impressed by its fund of lyricism and poetic sentiment, the Concerto Dramatico was brilliantly performed by Peter Raabe and the Weimarische Staatskapelle.

WINTER CONCERTS

The winter concert series at the State High School for Music opened auspiciously, and the first brought works for cello by Prof. W. Schulz, played by Erich Grell. A following concert consisted of music by Heinrich Schütz, Johann Christian Bach (200th birthday) and Scarlatti. The series continued in regular succession, each week offering eminent soloists, interesting works, and fine performances.

CHORUS AND ORCHESTRA ACTIVE

The first choral-orchestral concert of the season took place under Felix Oberborbeck (in the Weimarhalle), works of Siegfried Wagner, Hugo Wolf, and Richard Wagner being performed. The opening attraction under the Gesellschaft der Musikfreunde was a recital by pianist Edwin Fischer, with respect to whose art it were impossible to say anything new.

The Platzmiet Concerts of the Weimarische Staatskapelle, in the German National Theatre, directed by Dr. E. Nobbe, have also made a good beginning, this organization being the first in Germany to celebrate the Sibelius 70th anniversary with a *Geburtstagsfeier*. R. P.

Spry's Pupils' Program at Converse College

Walter Spry, head of the piano department at Converse College, Spartanburg, S. C., is having an active season teaching, lecturing and giving recitals. Seven of the senior class of the music school are his pupils and will present the following material in the spring recitals at Converse College: the Bach-Busoni prelude and fugue in D major, the Bach-Tausig toccata and fugue in D minor; Beethoven's Appassionata and second sónatas; Chopin's Berceuse, larghetti from concerto (op. 21), F minor ballade, polonaise, and etudes (opus 10, Nos. 3 and 8 and opus 25, Nos. 3 and 6); the Chopin-Schuett Duo for two pianos in C sharp minor; Debussy's Poissons d'or, Soirée dans Grenade, Jardins sous la pluie, La Plus que lente; César Franck's Prelude, choral and fugue; Handel's Sarabande and gigue; Liszt's Legend, St. Francis Preaching to the Birds, Consolation (No. 6), and Mephisto Waltz; the MacDowell D minor concerto (finale); Mendelssohn's A minor folk song and F sharp minor phantasie; Moszkowski's concert study (Autumn), Mozart's A minor rondo and the *allegro* from A major concerto, Rachmaninoff's Polichinelle and Polka, the ballet music from Rosamunde by Schubert-Ganz, a Schumann Novellette, the Wagner-Brassin Magic fire scene from Die Walküre and the Wagner-Liszt Spinning Song from the Flying Dutchman.

Engagements of Amy Ellerman

Amy Ellerman, contralto, recently was heard as soloist in a lecture-recital taking place at the Clinton Avenue Community Centre in Brooklyn, N. Y., on January 21. In December, she was heard in the coloratura contralto aria, Freudig zum Herrn erhoben, from Mozart's Penitent David at a concert sponsored by the American Guild of Organists. Later she appeared as soloist with the Octave Club of Norristown, Pa. (Marion Spangler, conductor), and in a performance of The Messiah at the First Presbyterian Church, New York.

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An academic authority on physics has solemnly announced that no music really "goes 'round and around." It is only the sound vibrations. That ought to relieve the minds of many of us.

—o—

Modernistic composers, on their way back to Bach, might remember profitably that they could make pleasant intermediate stops at Brahms, Chopin, Mendelssohn and Schumann, to say nothing of Schubert, Beethoven, Mozart and Haydn.

—o—

Crusading for the Native Composer

A stirring message has gone forth from the president of the National Federation of Music Clubs, Mrs. John A. Jardine to the 4,800 units of this organization throughout the country, "to concentrate their efforts during 1936 upon encouraging . . . American music and increasing the demand for it." It is, to be sure, not the first time that these influential groups of American women have bent their energies to this task. In recent years the many clubs throughout the country have given hospitable hearing to many native scores and artists. But it appears that this season the campaign is to be intensified.

Of especial interest are the five objectives which Mrs. Jardine stressed in a recent interview, as the keynotes in this crusade to widen the opportunities of the native musician:

"I am recommending five specific activities upon which I wish our clubs to concentrate. They are: engagement of larger numbers of American artists; presentation of an increasing number of American compositions; preservation of a high standard of performance in all programs of American music; creation of more opportunities for young American musicians and financial support of community musical organizations which are doing artistic work.

"All these projects are important; the latter three, I believe preeminently so. American music will never achieve the dignity it deserves until our compositions are presented with the same care and attention to detail as are the classics of other countries. We shall never develop our fine native talent to the fullest extent until we can insure ambitious young artists a sufficient number of engagements to guarantee financial security. And certainly we shall never reach the full flowering of American musical genius until community organizations which seek to raise standards of musical taste and to provide an outlet for local musical ability are given whole-hearted financial support. To my regret I have found in traveling about the country that in some instances those individuals and clubs which are most prominently identified with the musical life of the community either ignore or contribute sparingly to such organizations.

"Our goal of achievement before our National Board meeting in Dallas, October 15 to 18, 1936, includes substantial additions to the number of American compositions presented and the number of native artists heard, as well as achievement of the other objectives I have outlined. In particular I am urging that our clubs take a professional attitude towards all American artists, even those young artists whom we have ourselves developed, and that they pay them prices commensurate with the quality of their services. American music will never be rated at its true worth while musicians and patrons of music preserve a bargain sale attitude towards it."

The point that presentations of our music and artists should be done on a strictly professional basis is well taken. It is obvious that to treat such offerings with an indulgent tolerance and to regard them as pleasant but unimportant amateur proceedings, will not contribute either dignity or progress to the movement. The time has come for American music to stand on its own feet and to take its place with that of other nations on our programs, as it is increasingly doing in the orchestral field, for example. It is nothing less than an insult to the many carefully trained examples of native musical talent to herd them into a special category and treat them as curiosities. What can be done by the American singer, when given equal opportunity, has been well demonstrated in recent seasons at the Metropolitan and Chicago Operas, and also by many soloists and a few conductors in our orchestral seasons. Native music has, despite the obvious difficulties and opposition which had to be overcome in destroying an old tradition, come of age in the last decade or two, and nothing is to be gained by attempting to keep it in swaddling clothes.

—o—

Symphonies on the Film

One of the promising new products of the scientific laboratory is a process found by a Russian sound engineer, Ivan Eremeeff, by which to record separate orchestra instruments on a strip of film. These may then, it is stated, be combined in such a way that, in projection, the sounds fuse to represent a complete symphonic ensemble. There are doubtess revolutionary possibilities latent in this invention, if it is brought to a stage of complete practicality. It does not take much imagination to perceive that in the future orchestra music may be recorded on these films and easily transported to every hamlet all over the world, just as is done with ordinary sound films at the present time.

The process, as recently described by a writer in the New York Sun, has one main departure from the present sound-film technic. In this the film moves in front of the light source, while in the new system the celluloid remains at rest while the beam travels over it. By the new method, each instrument of the orchestra is recorded on a strip of sound film about nine inches wide and an inch and a half long. These sixty or more strips are then pasted together to represent an entire orchestra. The nine-inch width of film represents a gamut of eighty-eight tones.

To obviate the fact that some instruments play only in a high register, the inventor is said to have perfected a device "to duplicate the quality in a lower pitch which the instrument itself can not attain," although this process would seem to be a somewhat mysterious one. The success of this endeavor is described as such that one can hear the tone of a bass flute on these films, an instrument which exists only in the imagination, as it is impossible to construct one. If this is true, the scope and possibilities of the invention are enormous, for sounds never yet attained in a real orchestra (despite all the endeavors of leading contemporary composers to achieve startling colors and timbres) will then be produced quite simply by the incubator method, so to speak. One will perhaps have weird matings between the harp and the bassoon, while the Burbankian hybrid which would result from crossing a Theremin and a celesta beggars description. There will probably be as many *mésalliances* of timbre in the future as there are at present queer combinations of pitches. (One remembers that Leopold Stokowski, who is said to have participated in the experiments in this new process, has repeatedly prophesied that the composer of the future will create directly through recording devices and be independent of the performer and his present imperfect instruments. The present device seems to lend credibility to this idea.)

The process by which the film recording is synchronized so as to yield the sound of an actual orchestra is of especial interest:

"The film is placed in another electronic device which has a keyboard of eighty-eight notes, operating light shutters so arranged that when a key is pressed the light beam passes down the inch and one-half of sound track giving an equivalent note. In this way any instrument can be played on the keyboard. These devices are so arranged that two or three instruments can be simulated by the use of a like number of keyboards. Each man can therefore take care of two or three instruments in the orchestration. The impulses from all these devices go to a 'mixing panel,' where the conductor can regulate the volume control of each."

On the face of it, the invention seems no more elaborate or more difficult to perfect than the ones which we have at present. Perhaps we are standing on the threshold of a new musical age. In any case, it is well for all musicians to hold well to the arms of their seats and not be unduly apprehensive about the future.

—o—

Idle Thoughts of the Eminent

Not all the things that have been uttered about music by celebrities of the pen make profound reading when they are scanned in the cold, white light of after-years. Some of the historically eminent figures of the past gave vent to remarks that bring chortles to the irreverent wights of to-day. And even some of the greater composers at one time or another released some spleenful thoughts about their colleagues, not to mention the obviously satiric comments that enlightened the way of the interpretative artist.

Eric Blom, the English writer, has gathered up a quaint and fearsome array of these animadversions under the title of The Music Lover's Miscellany, which has recently seen the light from the presses of a London publisher. W. H. Haddon Squire, reviewing the volume with no little wit on his own account, in the Christian Science Monitor (Boston), quotes the author's intention to present a collection of "wise, witty, stupid, profound, ignorant, revealing, instructive, perverse, incredible, diverting, ludicrous, pedantic and picturesque things that have been written about music from the earliest times to the present day."

We get some inimitable glimpses of the human animal, usually the variety who was in the Who's Who of his period, being impaled, consciously or otherwise, on the acid pen of his contemporaries. Among the piquant paragraphs is Gertrude Stein's comment on the stormy premiere of Stravinsky's Le Sacre du Printemps in Paris (1913), which goes as follows:

"The dancing was very fine and that we could see although our attention was constantly distracted by a man in the box next to us flourishing his cane, and finally in a violent altercation with an enthusiast in the box next to him, his cane came down and smashed the opera hat the other had just put on in defiance. It was all incredibly fierce."

Then there is the diatribe which John Ruskin, that urbane stylist and soulful rhapsodist of the best in art and architecture, delivered in a letter to Mrs. Burne-Jones about a new opera which he had attended:

"Of all the *bête*, clumsy, blundering, boggling, baboon-blooded stuff I ever saw on a human stage, that thing last night beat—as far as the story and acting went—and of all the affected, sapless, soulless, beginningless, endless, topless, bottomless, topsiturviest, tuneless, scranelpipiest—tongs and boniest—doggerel of sound I ever endured the deadliness of, that eternity of nothing was the deadliest, as far as sound went."

After which Mr. Squire comments: "This truly frightful work was—one must break it gently to the reader—The Mastersingers of Wagner. These Eminent Victorians certainly knew how to lay about them."

Not a bad description of some of the better-meaning but unformed pianists of any season was that launched by Chopin at some fashionable ladies whom he encountered in the Scottish palace of the Duke of Hamilton:

"They all look at their hands and play wrong notes with much feeling. Eccentric folk, God help them."

Perhaps the prize in this choice collection goes to two feeling descriptions (sic) of "musical" scenes from once-fêted but now neglected novelists, which rank with the *faux pas* committed by a more recent writer who had his distinguished guests listen to Beethoven's "Wallerstein" Sonata. Under the heading, A Strange Choir, the estimable Edward Bulwer Lytton, of Last Days of Pompeii fame, is quoted as writing with white-hot, lyrical pen:

"Many voices of men and women joined in deeper bass with the shrill tenor of the choral urchins."

And Marie Corelli, in one of her most hectic romances, The Sorrows of Satan, grew pensive at the chanting of some feathered songster and apparently learned a lot:

"An amiable nightingale showed me the most elaborate methods of applying rhythmic tune to the upward and downward rush of the wind, thus teaching me perfect counterpoint."

Mr. Squire's comment is also perfect: "Had Miss Corelli passed these methods on, she might have lessened the sorrow of many music students."

The moral of all this disinterring of past whimsies is that it behooves us of the present to look seriously to it lest a future generation find our ancient saws as amusing.

VARIATIONS

By Leonard Liebling

What Toscanini is able to do with an orchestra and with music, was never better illustrated than last week at Carnegie Hall, when he made thrice familiar stuff such as Weber's Freischütz Overture and Saint-Saëns' Danse Macabre take on irresistible freshness and eloquence. In particular, the Weber score was raised to a new high level of poesy and drama. The auditors proved their thrilled response with round after round of applause. Weber has never had a greater success in New York.

The Cherubini and Verdi works (see elsewhere in this issue) are unimportant matter, but one easily forgot such critical judgment, to listen to the miracles which Toscanini worked in crystalline exposition, delicate tonal hues, and flexibility and speed in the playing of the orchestra.

The Italian master of the baton is unquestionably the greatest interpreter of our time. If he really intends to retire at the end of this season, the musical world would suffer a really tragic loss, even though he might continue to lead occasional concerts in Europe.

Toscanini has not said officially that he contemplates retirement, so there is still hope that New York may continue to enjoy his annual visits. Some of his followers in the metropolis even dream of a millennium when he might be induced to do a regular operatic performance of Meistersinger with the Philharmonic or a Tristan or Götterdämmerung—Philharmonic, Flagstad and Melchior. At any rate, there is no harm in dreaming.

⁂ ⁂ ⁂

Buffalo. N. Y., January 24, 1936.

Dear Variations:

For the past several years it has been my custom, and for the most part pleasure, to read the various articles published in the Musical Courier. Once in a while, however, I come upon something that irks me to a point that much of the sound information I have assimilated becomes negligible.

To illustrate: I always become increasingly annoyed when the German word "Lieder" occurs in a sentence or phrase otherwise composed in perfect English. Who, in the first place, found it essential to employ it? What does it express? Aren't there a sufficient stock of good English synonyms to cover it?

Are there any songs or musical compositions of American origin which might be called "Lieder"? Wouldn't the good English word "ballad" suffice?

Many of your contributors, including the distinguished Mr. Stokowski, and many of the writers on your editorial staff, may have sound reasons for having so continuously used the word "Lieder," but having been unable to determine what those reasons might be, I respectfully seek enlightenment.

Sincerely yours,
ANTHONY SCHREIBER.

Lied is the typical and accepted word for the German art-song of the concert kind; just as *Chanson* is used in connection with the same style of French composition. Ballad examples are just that, and in the main (unless handled by great creators) represent less musically serious and elevated expression than the *Lied* or the *Chanson*.

However, the correspondent is right in his contention, for, literally translated, *Lied* simply means "Song." A *Lieder-Abend* is a "Song Evening"; a *Lieder* singer is a "Singer of Songs."

To say that a Lotte Lehmann concert is a "Ballad Recital" would be misleading, as one thinks immediately of the sort of entertainment which captivated London for so many years.

The chief reason for using the word *Lied* seems to be that the Germanic composers were the first to devise and perfect the *Lied* form, as an outgrowth from the earlier folksongs, Italian airs, and ballads of the Troubadours and Minnesingers.

There are American songs of the *Lieder* style, but to call them that would cause the reader to think that they are by German composers and set to texts in their language.

The idea remains with me that Mr. Schreiber knows well what is meant by *Lieder* and that therefore my explanation must sound sophomoric to him. He is probably (and properly) a purist in defense of English, and regarded in that light his local irritation seems reasonable. Nevertheless, as long as nearly all cultured professionals and music lovers know what is meant by *Lied*, it is likely that the word will remain in use as at present applied by them and by writers on tonal subjects.

⁂ ⁂ ⁂

Poor New York is completely music-starved and other capitals are sure to feel sorry for the soundless metropolis. During February, in addition to the regular opera, orchestral, chamber-music and choral performances, Manhattan Isle will have solo appearances by violinists Elman, Hubermann, Orlando Barera, Ruth Breton, Zimbalist, Marjorie Edwards, Boris Koutzen, Toscha Seidel; pianists Petri, Grainger, Schnabel, Hess, Cherkassky, Hofmann, Brailowsky, Ray Lev, Willard MacGregor, David Barnett, Judith Sidorsky, Norma Krueger, Irene Hampton, Mischa Meller, Robert Casadesus, Harold Kneeshaw, Henri Deering, Frank Sheridan; vocalists Lehmann, Hayes, Mario, Stueckgold, Anita Atwater, Surya Sena, Olga Cristo-Noveanu, Carmen Reuben, Harriet Eells, Loudon Greenlees, Eleanor Steele, Clara Rondi; cellist Emanuel Feuermann; organist Isa McIlraith; thereminist Lucie Bigelow Rosen.

⁂ ⁂ ⁂

Boston, Mass., January 21, 1936.

Dear Variations:

The following one act play was related to me recently by one of the actors, a pianist whom I long have known. I can vouch for his probity. That this delicious morsel should not already have been served up to you is unthinkable, but one may understand how most of the participants may crave anonymity. Now assured that mirth yet remains in these nebulous times, I tell it to you as it was told to me.

The scene is a meeting of the faculty of the school of music of a coeducational collegiate institution in—or out of—Boston. The dean presides. He announces an experiment. He will have played to the assembly Schönberg's five piano pieces (op. 10)—but there will not be five pieces—there will be six pieces. And this the manner by which none other than the dean himself will play mid-wife—shall we not say—parent—to this mysterious sixth.

He had taken, said he, "a handful of notes" and duly recorded them on paper. At times he fell upon something "too good"; he would then alter, revise, reshape and proceed as before.

The fell intent of the dean is now obvious. The five authentic and the one hybrid pieces were to be played and the helpless pedagogues were to indicate the one which was spurious.

Naturally, in all diabolical fairness, no slightest hint was given as to the approximate spot in which this guest member of the suite was to be heard. My informant tells me that it was actually played third—just a trifle earlier than we were wont to expect the headliner in the dear and dead old days of vaudeville.

The dean was—perhaps acutely pained—or shall we say malevolently amused—or it may be violently flattered, to see hands in the air after the first piece—and after the second. After the crucial and pseudo third, he strove to be cryptic if not inscrutable when he saw but two hands—one of them belonging to a pianist.

Truth must prevail. Each of the remaining three won votes, and when the proper order was read, there was visible discomfiture on some eminent faces—one a conductor, another a composer.

Two distressing results may derive from such a contretemps. Mr. Schönberg observing his idiom confounded with that of the dean might be vehemently peeved; the dean, discovering that he had an idiom and one that would rank with Mr. Schönberg's on five counts, might succumb to the infection of atonality and abandon education.

Frederic Tillotson was the pianist and can supply the full cast as he did to me.

Yours for labels on everything,
ARTHUR WILSON.

⁂ ⁂ ⁂

Grena Bennett tells the best tale of the week, about the old lady (a Metropolitan Opera subscriber for twenty years) who complained about "the lack of recognition" for her favorite singer, Emanuel List.

"Just imagine," she said, "giving him such a small role as Hunding in La Walküre. He should be allowed to sing Siegmund."

"But List is a basso and Siegmund requires a tenor voice," was explained to the irate objector.

"Just the same, List should be allowed a chance at it. That great artist can sing anything."

⁂ ⁂ ⁂

The New York Evening Sun of January 25 quotes Kreisler and Rachmaninoff as saying that they do not perform over the air for two reasons: (1) they refuse to commercialize their art for sponsors, (2) the radio control room makes inferior performers sound as good as the best.

I move that both answers be stricken from the record as irrelevant, incompetent, and not responsive. There is little difference between taking pay from the public or from sponsors. The average printed program of a recital contains many pages of advertising, including those of phonograph records made by the artist, and of music performed by him.

Again, the control room is able to regulate volume of sound, but cannot change intrinsic quality of sound, conception, interpretation, phrasing, feeling, imagination, and musicianship. Also it cannot replace with correct notes the wrong ones projected into the microphone.

⁂ ⁂ ⁂

Arthur M. Abell, who is writing uncommonly arresting and informative program notes for the Elman-National Orchestral Association series of violin concertos (at Carnegie Hall), tells in his remarks about the Mendelssohn opus, that in a chat with August Wilhelmj, he reported this conversation with Wagner at Villa Wahnfried in 1876:

"Richard, why don't you write a violin concerto for me as Mendelssohn did for David?"

"Why, August, what an absurd idea for me, of all composers, to write a violin concerto."

"Why is it so absurd?"

"Because I can think of the violin only in the plural."

[Nevertheless, Wagner did do an Albumblatt for violin solo.—L. L.]

Joachim once told Abell that as a boy he had played the Mendelssohn concerto with Liszt when it was quite new, the latter reading the piano part at sight. "I shall never forget," said Joachim, "the lightness, crispness, and brilliancy of his technic in the finale, and throughout the entire movement he held a burning cigar between the second and third fingers of his right hand."

In regard to the famous three C sharps in the concerto (near the finale), Abell writes: "The story has to my knowledge never been recorded in this country. It was told to me by Joachim nearly forty years ago. . . . As a boy of thirteen he was playing Ernst's Otello Fantasy with Mendelssohn at the piano. He was so impressed by the way the lad struck a high C sharp that he exclaimed, *'Teufelsbraten,'* ('Devil's-roast' was Mendelssohn's pet name for Joachim) 'some day I shall compose a violin concerto and put in a high C sharp in memory of you.' This, Mendelssohn did triply and kept his promise to Joachim."

⁂ ⁂ ⁂

Dear Variations:

As a former contributor to your column (I had to give up everything during the depression) may I respectfully apply for reinstatement and a bill for back dues. If the scansion is poor it's because I've been reading opera libretti.

DIVA-TISSMENT

Said Maria Jeritza to Rosa Ponselle,
"They tell me your Carmen is simply swell."
"I wanna make a movin' pitza!"
Said Rosa Ponselle to Maria Jeritza.

Said Lily Pons to Flagstad, "Kirsten,
You fill that opera house to bursten."
"No more than you've done for years, you silly,"
Said Kirsten Flagstad to Miss Pons (Lily).

Said Alma Gluck to Frieda Hempel,
"You certainly set us a fine exempel."
"You're smarter; your retirement took."
Said Frieda Hempel to Alma Gluck.

Said Gracie Moore to Lucrezia Bori,
"My picture's delayed for a decent story."
"You don't need a story with your allure,"
Said Lucrezia Bori to Gracie Moore.

Said Lehmann (Lotte) to Rethberg (Lizzie),
"With concerts and opera we sure are busy."
"On the radio German is not so hotte."
Said Rethberg (Lizzie) to Lehmann (Lotte).

Said Marion Talley to Mary Lewis,
"I'm not what I was, but then, who is?"
"The movies should be right up your alley,"
Said Mary Lewis to Marion Talley.

Said Dusolina Giannini to Rosemarie Brancato,
"To shorten our names we simply got to."
"His name hasn't stopped the great Toscanini,"
Said Rosemarie Brancato to Dusolina Giannini.

Said Adelina Patti to Jenny Lind,
"It's 'breath-control' now; we called it 'wind'."
"But times have improved; sopranos ain't catty."
Said Jenny Lind to Adelina Patti.

FREDDIE SCHANG.

⁂ ⁂ ⁂

Though silent long you've been, dear Schang,
Your pen still has its former tang.
In place of sending you the asked-for bill
Please do some more this space to fill.

Visiting friends in the wilds of Long Island is no easy task even in good weather. But visiting them in a young blizzard demands more physical and mental fortitude than I have at my command.

Sunday week I was persuaded to forsake my downy couch at an unheard of hour, and bundled in the fur-lining of my wife's coat and three layers of flannelettes I took my one-lunged charabanc and set off in a blinding snowstorm for a place between here and there called Floral Park.

After minor vicissitudes which included changing two tires, running out of gas and taking the wrong road four times, I arrived for the Sabbath dinner to which I had been invited only fifty-five minutes late.

Though the wife of my long suffering schoolmate protested that the meal was spoiled from waiting so long, that the children were so hungry that they were unruly, that her husband was no help in any emergency and that I looked fat and had grown old, I enjoyed myself and ate riotously.

Along about four o'clock when it was getting dark and at least a foot of snow had drifted on the roads, I decided to leave for home and a warm fire. Besides I had accepted an invitation for a buffet supper at Louise Behrens' house to meet Joseph Schuster, Nicolas Moldavan, Nicolai Berezowsky and Arpad Sandor after their Town Hall recital.

So, 'mid farewells which sounded rather relieved and yells of derision from the brats which my friend fathers, I set off bravely. Everything went gloriously until I had journeyed for half a mile. Then I got stalled in a drift. Climbing out I pushed and pulled. Entering my cab again I raced the motor; climbing out once more I pushed and pulled; and finally I raced the motor again, cursing loudly and fluently. Still I stuck. And I stayed there until a passing motorist hitched a chain to my bumper and hauled me out of the drift.

By that time I knew not whither I journeyed. But on and on I traveled, up this road and that, completely disregarding traffic lights and paying no attention to whether I was on the right or wrong side of the streets. My windshield wiper had died a sudden death, my wheels were clogged with snow and the only way I could see if I was moving ahead and not backwards was by sticking my head out of the window and covering my beard with icicles. Yet I persisted. Again I got stuck in a drift. Again I was hauled out. But ahead of me were the lights of a city. I was almost home and I was feeling quite happy. Gaily I sped on to the glittering lights. I bumped over ice-coated pavements and car tracks, I passed intrepid motorists recklessly. Searching up one street and down another I looked for home. Certain I was that it was resting cozily somewhere. Desperately I backed and turned, wheeled vigorously to left and right. Finally I wept with tears that froze as they fell. I stopped my charabanc. I was lost. For the town I was in was New London, Connecticut, not New York City, New York. Somehow I had swum Long Island Sound.

(Ed. note: No facts have been verified concerning this epistle up to the time of going to press.)

* * *

An artist under the management of a lone impresario, was asked by a large organization to join them, as the individual datehunter "could only go on the road singly, while the managerial wholesalers sent out sixteen travelling scouts." The manager who works alone told his artist: "That's the well known ratio for silver and gold—16 to 1."

* * *

Smuggling in as an unknown musician and an undiscovered genius I went to Mrs. Eugene Coleman Savidge's High Tea last Sunday afternoon. Now "High Tea" in England means that eggs in any form are eaten in contrast to "Tea" where the guests only get thin slices of bread and butter, crumpets and cake. Searching far and near I couldn't find the "high" spot of the tea. In the first place no tea was served—only cocktails. And in the second place though the whole world seemed to be flowing through Mrs. Savidge's expansive drawing rooms, none of them had imbibed so much of the potent fluids offered them that they were what I call "high."

Be that as it may, I had a fine time for I am still unknown and undiscovered, a unique achievment, let me tell you. Around me circulated those people who having accomplished eminence now have to live up to it. And *how* they work at it. My eyes identified Sigmund Spaeth, the Arthur Berghs and daughter Jerry, Mrs. Eugene Worden, her daughter and new son-in-law, Price Boone, Noyes Reynolds, Berta Gerster-Gardini, Verna Carega, the Albert Stoessels, Sascha Gorodnitzki, Weston Gales, Willard Sektberg, *und so weiter.*

* * *

From Mrs. Savidge's I went to a party the alumni of the New York School of the Theatre were giving Helen Gahagan, "the ten most beautiful women of the stage," (as Heywood Broun called her a few years ago). In spite of the fact that Helen and her husband Melvyn Douglas have a bustling boy baby now two years old, this stage, screen and operatic celebrity is still as glamorously beautiful as when I first met her fifteen years ago when she was a freshman at Barnard College.

Surrounded by the youngsters of the theatre who received their training under Elizabeth Grimball, Helen held court. Among the courtiers I recognized Sylvia Leigh, Robert Elwyn, Helen's sister Lillian, Horace Johnson, Mary Farrell, Meta Grimball, Don Totheroe, the playwright, Helen Redington and Marjorie Chopnick.

* * *

Adele Marcus, the pianist, happened to turn on her radio last Sunday when two pianists were titillating the ears of the great unseen audience of the air on the Lois Long WABC hour. A friend who was present when Miss Marcus twirled the knob states that she has now qualified as a music critic and wants her to have a job on the Musical Courier. "You see," says this lad in a letter to my erudite desk, "it was in the middle of the program and none of us knew who was playing. Adele listened for a moment and said, 'Well, whoever they are, they are just as good as Brodsky and Triggs.' When the program was over announcement was made that Vera Brodsky and Harold Triggs had been the two pianists. Now what do you think of that?"

I assure you, my friend, I am speechless. Absolutely speechless.

"But surely, Mr. Smircher, you don't think Brahms is declassé*?"*

FOREIGN NEWS IN BRIEF

New French Film Company Making "Shorts" of Eminent Artists

PARIS.—Some of the leading personalities in the musical world are engaged by a new French picture organization, Compagnie des Grands Artistes Internationaux, in making short musical films. The company is directed by Jacques Thibaud, and the films are being made under the artistic direction of Emile Vuillermoz. More than a dozen "shorts," each of several minutes' duration, have already been completed at the Paramount Joinville Studios, with excellent results in the recording and reproduction of tone, it is stated. Two pictures are to be made of each performance, one of which shows the artist giving a concert and the other uses a colorful little film subject to illustrate the music. The artists whose names are announced as already enlisted in the project are Jacques Thibaud, Ninon Vallin, Alfred Cortot, Alexander Brailowsky, Gregor Piatigorsky, Elisabeth Schumann, Wanda Landowska, Andres Segovia, Mischa Elman, Ignace Paderewski, Fritz Kreisler, and Clothilde and Alexander Sakharoff, the dancers. Kreisler is said to have accepted the arrangement with the understanding that he would make no film for one year. N. T.

Schipa Féted at La Scala

MILAN.—Tito Schipa, singing in Lucia di Lammermoor at La Scala on January 22, scored a personal triumph. R. P.

Lucienne Delforge Wins Stockholm

STOCKHOLM.—Lucienne Delforge, French pianist, gave a recital here on December 12, playing major works of Chopin, Roussel, Debussy, Ravel and d'Indy. Her success was considerable. She displayed a highly developed technic, large, round tone, and brilliant virtuosity. The next day she was engaged to give a recital at the Stockholm Alliance Française. R. P.

Ivor Newton Active As Accompanist

LONDON.—Ivor Newton's recent engagements as accompanist include two recitals in Paris with Gregor Piatigorsky, cellist, at the Salle Gaveau, under the auspices of the Universite des Annales. In London he has appeared in two concerts with Gitta Alpar at Grosvenor House; for Maria Müller's first London recital, Aeolus Concert, at Londonderry House; Piatigorsky's third recital at Grotrian Hall, and with the same artist at his Nottingham concert in the International Celebrity Series, and Aeolus Concert, Londonderry House; at Viscountess Scarsdale's musicale, for Piatigorsky and William Brownlow; at the Finnish Legation in a musicale to celebrate Sibelius' seventieth birthday—Mr. Newton was at the piano for the Sibelius violin sonata played by Antonio Brosa and a group of songs with Mme. Liliequist; for Mignon Spence, American soprano, in her Aeolian Hall recital; for Francis Macmillen, American violinist, at his Wigmore Hall recital, when he included the Brahms D minor sonata in his program; for Stanislas Frydberg, Polish violinist (Turena sonata), Grotrian Hall recital; for Paul Ludikar's recital in Mrs. Augustus Ralli's concerts at Hyde Park Hotel; for Olly Folge Fonden, Dutch violinist, Aeolian Hall recital, and for Sarah Fischer at her Wigmore Hall recital.

Grasse New York Recital on February 4

Edwin Grasse, violinist and composer, accompanied by Ada Zellar, pianist, gives his second recital at Steinway Hall, New York, on February 4. Among items for performance are sonata (No. 15) (Mozart); concerto in D minor (Bruch); Romanze (Sinding); Scherzo Tarantella, (Wieniawski), and caprice (No. 5) (Paganini-Grasse). Of his own works he will play the serenade (No. 2), Au Galop and Song Without Words.

Charles Haubiel's Engagements

Charles Haubiel presented his lecture-recital, The Path of Music, at the New York home of Mrs. John W. Alexander on January 27. Mr. Haubiel recently made a "short" for Paramount News embodying some material from this lecture. On January 29, Mr. Haubiel gave a recital of his compositions for the Composers Laboratory Forum at the Federal Music Building, New York. He was assisted by Clara Lang, soprano; Helen Norfleet, pianist; Walter Eisenberg, violinist; and Charles Krane, cellist, in Vox Cathedralis for two pianos, songs piano solos and duoforms for piano trio. Mr. Haubiel assisted Frances Blaisdell, flutist, on January 31 in a recital at Mrs. Alexander's home. For this program he wrote a composition for flute and piano.

Mary Moore Sings in Louisville

LOUISVILLE, KY.—A recent and delightful concert here was the appearance of Mary Moore, young coloratura soprano, as the fourth of the Thuman Artist Series. Miss Moore, slender and pleasing, has a simplicity of manner and a winning stage presence. Her voice is light, youthful and of ingratiating timbre. She is a natural musican and good taste always governs her interpretations. K. P.

OBITUARY

Dame Clara Butt

LONDON.—Dame Clara Butt, eminent contralto, died at her home, Prospect Cottage near Oxford, after a long illness on January 23. She was sixty-two years old and had been disabled for several years as the result of an accident to her spine. She underwent an operation in 1931 and recovered to the degree that she was able to make a final tour of Australia.

Clara Butt, who was destined to rank as one of Britain's favorite singers, was born in Southwick, Sussex, February 1, 1873, the daughter of Henry Albert Butt, a sea captain. Her voice was pronounced unusual at the age of twelve, during attendance at school in Bristol, when a teacher recommended formal training. She studied with D. W. Rootham in Bristol, where she sang for private gatherings, and then won a scholarship at the London Royal College of Music, where she was instructed for four years by J. H. Blower. She made her London debut in a student production of Gluck's Orpheus and as Ursula in Sullivan's Golden Legend at the Albert Hall in 1892. She went to Paris to study under Bouhy and was awarded the Royal Society of Musicians medal as the most successful student singer of the year. Following a number of festival and concert appearances, she studied in 1895 with Etelka Gerster in Berlin, afterward appearing in Vienna, Budapest and Prague. In 1899 she made her first tour of Canada and the United States, accompanied by R. H. Kennerley Rumford, English baritone, whom she married in 1900 in Bristol Cathedral, Sullivan composing an anthem for the occasion. She became a favorite with the British royal family, singing in many command performances before Queen Victoria, Edward VII and George V. Among these appearances was the memorial service for Queen Victoria at Kensington Palace Chapel, when she sang Abide with Me. Among the eminent composers who wrote works for her were Elgar, Sullivan, Saint-Saëns and Chaminade. Elgar composed his Sea Pictures for her and also wrote a Coronation Ode which she sang at the Albert Hall after the accession to the throne of King Edward VII and Queen Alexandra.

Her concert tours repeatedly took her around the world, including four visits to the United States and Canada, five to Australia, two to India, and a tour of South Africa and Japan. She had sung several command performances before Emperor Wilhelm of Germany before the war. Dame Butt never appeared in opera; this was attributed to her unusual height, over six feet, which, however, made her a striking figure on the concert stage. During the war she gave many concerts for charity, and in recognition of these activities was made a Dame Commander of the British Empire in 1920. The Butt voice was a rich contralto of wide range and remarkable volume, and her repertoire included many of the simple songs which endeared her to a multitude of listeners.

Dame Butt is survived by her husband, a daughter, Mrs. Claude Cross, and several brothers and sisters. Two children of the singer and Mr. Rumford, Roy and Victor, died in 1923 and 1934. D. B.

Hermann Felber

CHICAGO.—Hermann Felber, a member of the Chicago Symphony Orchestra for twenty-five years until his retirement three years ago, died on January 20 at his home here. Born in Germany, Mr. Felber came to the United States as a boy and received most of his musical education in this country. He was known as a notable cellist and trumpet player, on both of which instruments he often performed as soloist. Mr. Felber, who was sixty-seven years old, is survived by his son, Herman Felber, Jr., violinist and orchestra leader, and a daughter, Lydia Fasshauer. R. D.

Musicales

Erno Valasek in White Plains

WHITE PLAINS, N. Y.—On January 18, Erno Valasek, violinist, played an exacting program before more than a hundred invited guests at the home of Mr. and Mrs. Miner W. Allen in White Plains. There is much to commend in this young artist, both in musicianship and personality. The program consisted largely of Bach, and the tests presented in these numbers were well met. Whereas the opening Bach suite revealed Valasek's smoothness of tone and command of slow passages, the closing number, Adolfo Betti's arrangement of Le Streghe by Paganini, thrilled his hearers by its brilliant performance. Shorter numbers by Papanini and Scott-Kramer were also delightfully played. The audience's enthusiasm brought several encores. Arpad Sandor played the accompaniments superbly. E. H.

* * *

Galli-Campi at Bagby Monday Musicale

The 388th Musical Morning under the Bagby auspices, at the Waldorf-Astoria Hotel, New York, had Amri Galli-Campi, coloratura soprano, among the soloists. Brilliant voice and faultless technic are combined in her singing, and in the polonaise from Mignon (Thomas) as well as in the Melba waltz-song she interpolated high E's of astonishing power and sustained effects. Densmore's A Spring Fancy caught the fancy, and warm applause rewarded the youthful singer. Enid Szantho, Albert Spalding and Emanuel List completed the roster of artists, and acquitted themselves with their usual finessee and distinction. Nicholas Laucella, flutist, and four able accompanists assisted. F. W. R.

* * *

Elijah Sung by Washington Heights Oratorio Society

Hugh Porter conducted the Washington Heights Oratorio Society in a performance of Elijah at the Academy Auditorium, New York, on January 21. Features of the program were the able singing of the chorus of sixty mixed voices; the sympathetic solos by Amy Ellerman, including O Rest in the Lord, which is one of her most telling interpretations; the brightly-colored soprano voice of Eleanor Gale; the manly, vigorous singing of Raoul Nadeau in the name-part, and Hunter Sawyer's agreeable tenor. F. W. R.

* * *

Westlake Fortnightly Musicales Continue

The usual capacity audience thronged Dr. A. Verne Westlake's Fortnightly Musicale at Aeolian Hall, New York, on January 22. Virginia Baum, soprano, sang (in costume) with charm and grace songs by Cesek and Massenet, ably accompanied by Florence Chambers. Her voice was an equally serviceable organ in both dramatic and lyric effects, and she has fine French diction. Harold Haugh (Neidlinger Studio) presented, with beautiful lyric tenor voice, songs by Schumann, Quilter, Scott and Morgan. His intonation and interpretation, and the atmosphere he created, left the audience clamoring for more. George Armstrong, lecture-recitalist (Westlake Studio), gave a synopsis of Dante's Inferno, and followed it with Liszt's Dante Sonata, played with imagination and color. Later he gave a talk on the Hungarian Gypsies, followed by performing Liszt's Hungarian Fantasia, with orchestral part on a second piano by Dr. Westlake. F. W. R.

* * *

N. A. A. C. C. Presents Third Concert of American Music

The third musicale in the series which the National Association for American Composers and Conductors is presenting was held on January 21 at the New York home of Henry Hadley. Three composers were represented on the program—Howard Ansley Murphy by three movements of his string quartet in D minor; Mortimer Browning by four songs for tenor; and Edgar Stillman-Kelley by his quintet in F sharp minor for piano and strings.

The Murphy quartet, played with fine tonal balance and interpretative discrimination by the Breval String Quartet, is rich in excellent musical ideas, and while it may be described as "modern," it adheres to the classical form. In its harmonic structure it is often daring, but the whole gives the listener a sense of cyclic fulfillment, due to the recurrence of the themes in each successive movement, all of them being gathered up in logical fashion in the last movement.

Mr. Browning's songs—This Summer, Whisper Me Soft Allurements, Merman Mating, and Exultation—are of contrasting moods and style, showing gift of melodic writing and atmospheric accompaniments. Richard Browning, the composer's son, was the singer, revealing a tenor voice of heroic quality.

Mr. Kelley's quintet, played by the Marianne Kneisel String Quartet with Mrs. Kelley at the piano, at once revealed the skilled hand of an experienced and musically endowed composer. The prolific ideas, the workmanlike weaving of the themes and the evidence of profound musical knowledge bespeak a music writer of extraordinary attainments.

Dr. Sigmund Spaeth presided on this evening and gave a short speech on each composer. The audience was good-sized and included many distinguished musicians. G. B.

* * *

American Academy Third Matinee

The third matinee of the American Academy of Dramatic Arts, given at the Empire Theatre, New York, before a full house, brought Maugham's The Sacred Flame, (Act I), which was creditably performed. Marvin Tullman (of Duluth, Minn.) was applauded in the character of Tabret. Peggy Kauffman (of New York) gave an excellent characterization of Stella, and others concerned were Jane Dwire, Rita Kerwin, Guy Kingsley, Barry Prowd, Fred DuBrutz and Dick Ritter. The Importance of Being Earnest (Wilde) featured as leaders June Brown (of Kingwood, W. Va.), who topped the others in ability and stage personality; Phyllis Langner (of New York), Roger Converse and Owen Lamont. Completing the cast were Genevieve Duffy, Flavia Flavin, Guy Kingsley, Frederic Sherwood and John Wallace. The Wilde comedy was splendidly interpreted, both as to staging and acting. F. W. R.

I See That

Remy de Varenne, French lyric tenor, artist-pupil of Alice Garrigue Mott, will give a recital in the Salle Des Artistes of the Hotel Des Artistes, New York, on February 5. The event was postponed from January 22 because of a cold contracted by M. de Varenne.

* * *

A musical evening was presented by Elmo Russ, composer and pianist on January 23 at The Barbizon. The program was entitled Contemporary American Poets and featured poems which Mr. Russ has set to music. Fjola Marine, soprano, and William King Cowgill, baritone, assisted Mr. Russ.

* * *

Hartley House Music School, New York (Annabelle Wood, director), offered a concert on January 24 which was given by the Glee Club of Riverdale Country School. The Mid-winter recital at the school was set for January 31.

* * *

Ina Thursby's Friday Musicales had as special attractions Carl H. Tollefsen and Mrs. Tollefsen on January 24. Gustave L. Becker and Dora V. Becker were scheduled for January 31.

* * *

The American Guild of Organists presented Dorothy Coit and Dorothy Patten in an evening devoted to talks on The Theatre, on January 20 at Rutgers Church House, New York.

* * *

The New York Advertising Club gave a musical on January 14, presenting the Men's Glee Club (Igor Buketoff, conductor) and Helen Curtis, artist of Mme. Gardini, accompanied by Blanche Barbour.

* * *

The Institute of Arts and Sciences of Columbia University engaged Guiomar Novaes to give a piano recital on its course at the McMillin Theatre on the college campus on January 25. The Brazilian artist has given two New York recitals this season.

* * *

The male quintet, the Russian Imperial Singers, offer a recital of songs of their native land as well as classic compositions in Geneva, N. Y., on February 1. This will be one of the first engagements of their tour which includes sixty-three appearances.

* * *

Toscha Seidel's 1935-36 concert tour of America took him to Cape Girardeau, Mo., on January 24. Previous to that time the violinist made appearances in Nebraska, Arkansas, Louisiana, South Carolina, Georgia, Pennsylvania, Maryland and Indiana. He is to be heard in a New York recital at Carnegie Hall on February 29.

* * *

One of the first engagements which Grete Stueckgold fulfilled after her California tour early last month was at Albuquedque, N. M. The soprano sang in this city on January 30 under the auspices of the local Community Concert Association. She will be heard in a Carnegie Hall recital on February 21 in New York City.

* * *

Elizabeth Wysor, contralto, appears for the Twentieth Century Club of Pittsburgh, Pa., in a recital on February 13. The singer has already been heard with the Cincinnati Symphony Orchestra in a stage production of Die Walküre, with the Boston Symphony Orchestra in six performances of Beethoven's ninth symphony, and as soloist in Handel's Messiah with the Worcester (Mass.) Oratorio Society.

* * *

Lucie Bigelow Rosen will give a Theremin recital, assisted by a string quartet comprising Boris Koutzen, Nikolai Berezowsky, Leon Barzin and Joseph Schuster, in Town Hall, New York, on February 9.

* * *

Mischa Meller, one of the pianists participating in the Bach Triple Concerto recently given by the New York Women's Symphony Orchestra, will give his first New York recital in Town Hall on February 12.

* * *

The Choir of the Pius X School of Liturgical Music of the College of the Sacred Heart will be heard in Town Hall, New York, on February 18.

* * *

Irene Hampton, pianist, whose first New York recital takes place in Town Hall on February 5, will play a program by Bach-Busoni, Mozart, Chopin, Pick-Mangiagalli, Gluck-Friedman, Ravel, L'Arregla, Dohnanyi, Sepulveda and Tschaikowsky-Pabst.

* * *

The International Poe Society celebrated the birthday of this American writer with a festival of poetry and music at the Hotel Dauphin, New York, on January 19. Those who appeared included Suzanne d'O. Jackowska, Germaine Bruyere, Rolande Genet, Boyd Hanchett, with Loring P. Rixford and Leon Helguera, masters of ceremony.

* * *

Amy Ellerman, contralto, will give a recital at Teachers College, New York, under the auspices of the Sigma Alpha Iota Sorority for the benefit of the MacDowell Colony on March 4. She is an honorary member of the sorority. On January 21 she sang in the oratorio Elijah with the Washington Heights Oratorio Society, and on January 26 in Samson at the Old First Church, New York.

* * *

Viola Mitchell, violinist, recently made her fourth appearance in one year as soloist with the Chicago Symphony Orchestra. Of these appearances, two were in Chicago, one in Milwaukee and one in Pittsburgh.

* * *

Eady Arendt featured songs by Enrico Barraja at a musicale held in Jackson Heights (L. I.) January 21. Grace Leadenham Austin also appeared.

* * *

Alfred Boyce and his choir offered a program of Russian music at the Church of the Holy Communion, New York, on January 26. The soloists were Alli Ronka, soprano, and Grace LaMar, contralto.

* * *

Three two-piano compositions by Rudolph Gruen have recently been published. Two are original scores by Mr. Gruen, Scherzo and Humoresque; the third is a two-piano transcription of Cesar Franck's prelude, fugue and variations.

* * *

Loleta Gainsborg, pianist, was heard in recital at the Barbizon-Plaza, New York, January 25.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, February 1
Philharmonic Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11:00)
National Orchestral Ass'n. with Mischa Elman, violinist, Carnegie Hall (A)
Shura Cherkassky, pianist, Town Hall (A)
Anita Atwater, soprano, Town Hall (E)

Sunday, February 2
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Lotte Lehmann, soprano, Town Hall (A)
Music Guild Lecture-recital; Ray Lev, pianist; Leonard Liebling, commentator; Town Hall (A—5:30)
Willard MacGregor, pianist, Town Hall (E)

Monday, February 3
Philharmonic-Symphony Chamber Orchestra; Hans Lange, conductor. Benefit: Bennington College, Town Hall (E)

Tuesday, February 4
Surya Sena and Nelun Devi, Singhalese folk-song recital, Town Hall (A)
Edwin Grasse, violinist, Steinway Hall (E)
Kolisch String Quartet, Town Hall (E)
Schola Cantorum of New York, Carnegie Hall (E)

Wednesday, February 5
Artur Schnabel, pianist, Carnegie Hall (E)
Irene Hampton, pianist, Town Hall (E)
Valentina Aksarova, song recital, Aeolian Hall (E)

Thursday, February 6
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, February 7
Artur Schnabel, pianist, Bronislaw Huberman, violinist, Emanuel Feuermann, cellist, in joint recital, Town Hall Endowment Series, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)

Saturday, February 8
Josef Hofmann, pianist, Carnegie Hall (A)
Andres Segovia, guitarist, Town Hall (A)
Roth Quartet, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, February 9
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Orlando Barera, violinist, Town Hall (A)
Music Guild Lecture-recital; Emanuel Feuermann, cellist; Leonard Liebling, commentator; Town Hall (A—5:30)
Lucie Bigelow Rosen, thereminist, Town Hall (E)
New York Madrigal Society, Steinway Hall (A)

Monday, February 10
Judith Sidorsky, pianist, Town Hall (A)
Beethoven Association, Town Hall (E)
Norma Krueger, pianist, Barbizon-Plaza (E)

Tuesday, February 11
New York Women's Symphony Orchestra, Carnegie Hall (E)
Myra Hess, Town Hall (A)
Queena Mario, soprano, Town Hall (E)
Elvin Schmitt, pianist, Steinway Hall (E)

Wednesday, February 12
Artur Schnabel, pianist, Carnegie Hall (E)
Mischa Meller, pianist, Town Hall (A)
Ruth Breton, violinist, Town Hall (E)

Thursday, February 13
Philharmonic-Symphony Orcrestra, Carnegie Hall (E)

Friday, February 14
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Boston Symphony Orchestra, Carnegie Hall (E)

Saturday, February 15
Boston Symphony Orchestra, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Egon Petri, pianist, Town Hall (A)
Clara Rondi, soprano, Town Hall (E)

Sunday, February 16
Robert Casadesus, pianist, Town Hall (A)
Percy Grainger, pianist, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Concert under the patronage of the French Ambassador for the Endowment Fund of the Lycée François of New York, Carnegie Hall (E)
Lorand Glusek, cellist, Steinway Hall (A)

Monday, February 17
Alexander Brailowsky, pianist, Carnegie Hall (E)
Eleanor Steele and Hall Clovis, joint recital, Town Hall (E)

Tuesday, February 18
The Philadelphia Orchestra, Carnegie Hall (E)
Loudon Greenlees, baritone, Town Hall (A)
Choir of the Pius X School of Liturgical Music, Town Hall (E)

Wednesday, February 19
Artur Schnabel, pianist, Carnegie Hall (E)
Efrem Zimbalist, violinist, Town Hall (E)

Thursday, February 20
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, February 21
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Grete Stueckgold, soprano, Town Hall (E)

Saturday, February 22
The National Orchestral Association with Mischa Elman, violinist, Carnegie Hall (A)
Harriet Eells, mezzo-soprano, Town Hall (A)
Nadine Waters, Negro soprano, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, February 23
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Harold Kneesbaw, pianist, Town Hall (A)
Marjorie Edwards, violinist, Town Hall (E)

Monday, February 24
National Orchestral Association, Carnegie Hall (E)
Carmen Reuben, soprano, Town Hall (E)

Tuesday, February 25
Musical Art Quartet, Town Hall (E)
Henri Deering, pianist, and Boris Koutzen, violinist, Steinway Hall (E)

Wednesday, February 26
Artur Schnabel, pianist, Carnegie Hall (E)
Lafayette College Glee Club Concert (E)

Thursday, February 27
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, February 28
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Orchestral Concert, Paul Stassevitch, conductor, Town Hall (E)

Saturday, February 29
Philharmonic-Symphony Orchestra Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11:00)
Toscha Seidel, violinist, Carnegie Hall (A)
Frank Sheridan, pianist, Town Hall (A)
Olga Cristo-Noveanu, song recital, benefit, Roumanian Church, Town Hall (E)

. . . . NEW MUSIC OF INTEREST IN WINTER LISTS

REVIEWED BY LEONARD LIEBLING

TEACHING PIECES FOR PIANO

Masters of Our Day; short teaching pieces for piano by fifteen American composers; edited by Lazare Saminsky and Isadore Freed.

Twenty-six of the examples are so far released (of the projected series of thirty-two), four by Saminsky, four by Freed, and two each by Frederick Jacobi, Aaron Copland, Bernard Wagenaar, Roger Sessions, Henry Cowell, Emerson Whithorne, Douglas Moore, Randall Thompson, Werner Josten, Kramer, Taylor, and Shepherd are still to be heard from.

It is explained by the publishers that the undertaking represents the first serious and concerted attempt on the part of contemporary composers to incline the musical taste of the general public favorably toward the new music by influencing it at its source—the teacher and pupil.

Also, "the composers have set themselves the task of familiarizing the student and amateur with the new musical language of our day—the language of Debussy, Strauss, Scriabin, Ravel, Loeffler and Schönberg—in short, meaningful pieces, technically accessible to all save the absolute beginner."

Some of the morceaux carry out the publisher's plan literally, as for instance Werner Josten's polytonal Hide and Seek, which starts with a treble in C major and bass in G flat major. His Red Light-Green Light is a study in sevenths, variously colored and rhythmed. Randall Thompson's Little Prelude represents the neo-classic style, but with the exception of a few interloping accidentals, might be by any of the sixteenth century masters. Also in his Song after Sundown he harks back to ancient days by featuring the Dorian Mode. Douglas Moore is Mixolydian in Fiddlin' Joe, but quite of the gracious romantic period in Careful Etta. Frederick Jacobi also stays in conventional style but sets some little slyly devised canonical and contrapuntal traps with his nostalgic Once Upon a Time and simple valse, A Lovely Little Movie Actress.

No compromise for Aaron Copland. The first measure of The Young Pioneers indicates the metre 7-8, 3-8 + 4-8, and offers plenty of rhythmic problems in consequence, made no easier by teasing accents. Sunday Afternoon Music has its own harmonic puzzlements for the young ear. Bernard Wagenaar invites easier approach with more transparent material, A Mystery, and Here They Come, but there is enough irregularity in construction to keep teacher and pupil alert. Roger Sessions in a Scherzino and March keeps the rhythms of other days but spices them with 1936 harmonies. Henry Cowell contributes The Harper-Minstrel Sings and The Irishman Dances, Gaelic conceits in the characteristic manner of the composer, who of course introduces the youngsters to his famous "tone clusters," judiciously simplified. Emerson Whithorne's Pixie Frolic and The Drowsy Shepherdess are essays in syncopation and in neo-classicism.

The pieces by editors Lazare Saminsky and Isadore Freed follow out the general plan of the entire series, by emphasizing the less familiar tonalities and harmonies, and featuring rhythmic patterns. Saminsky's Fire Bell is especially illuminative of the kind of musical foundation which Masters of Our Day seek to build.

The two-color title pages are arresting in their green, black, brown, red, yellow, and blue combinations. Brief analyses and descriptions head each piece. (Carl Fischer, Inc., New York.)

[N. B.—While the Saminsky-Freed idea is new in its diverse and extensive application, it is not the first attempt to reach children with the modern idiom. Ernst Toch published a set of such piano etudes several years ago, and, even before that, Vladimir Rebikov put out his similarly intentioned Silhouettes, Nine Childhood Pictures for Piano.]

PIANO COMPOSITIONS

Dialogue; Kontraste; by Nikolai Lopatnikoff.

Two sets of five pieces each, all exemplifying a fugal style of writing, contrapuntally conservative but harmonically in the advanced modern mode. Rather dry and brittle material, lacking the easier approach of the same composer's Variationen: however, skillful in construction, and useful as studies in departures from the classical and romantic types and manners. (Edition Schott.)

Reviewed by R. M. Knerr

Books

The Junior School Pianist; by Lilian Leavey; foreword by Claude Pollard.

A little brochure described as "a teachers' handbook" and also as "an answer to the parents' question, 'Are pianoforte lessons worth while?'" Miss Leavey, a British teacher of piano who has had many years' experience in various schools, and has acted as examiner in competitions, describes in a simple and readable way the various problems encountered in lessons for younger students. Especially interesting are her suggestions for exercises in ear-testing. (Oxford University Press, London and New York.)

Modern Harmony; an elementary analysis; by Hilda Andrews.

Much needed as a corrective to the "die-hard" attitude of older, traditional musicians is this exposition of the aims of the newer harmonic development. Miss Andrews wields a provocative pen and makes out a good defense for the sincere path-breakers among the modern composers. The changing conception of dissonance is discussed at length with many illustrations and in so persuasive a manner as to convince the reader that the gain in freedom is a virtue, opening up many new possibilities to the tonal creator. (Oxford University Press, London and New York.)

The Fingering of Scales and Arpeggi; by Fiona McMillan.

Reduced to the smallest compass, this booklet includes a comparison between the standard and natural methods of fingering scales and *arpeggi*, and an outline of procedure covering the major scales, melodic minors, harmonic minors, *arpeggi* (major and minor), dominant and diminished sevenths, and melodic minor scales in eighths, thirds and sevenths. A handy compendium for the pianist and teacher. (Oxford University Press, London and New York.)

The Kennedy Music Dictionary for Beginners; by Peter C. Kennedy.

This little pocket-size booklet is subtitled "a foundation builder with one hundred and ten musical illustrations." The terms and signs most used in music are defined and illustrated in as simple a manner as possible. An excellent and most inexpensive guide for the use of the student, including various types of scales and names of key signatures. There is a series of diagrams on the inside cover showing how to conduct simple rhythms with the baton. (Harold Flammer, Inc., New York.)

For Viola and Orchestra (or Piano)

Concerto for Viola and Small Orchestra (piano reduction), by Paul Müller-Zürich.

This is op. 24 of a younger Central European composer as yet little known in America. The viola concerto is for virtuoso performers only. There are four movements, entitled Entrata, Duetto, Passacaglia, and Alla Giga. The work exploits some effective but exacting scale passages. Of particular attractiveness are the interweaving of the viola and the oboe and violin in the duetto section, and the spirited Passacaglia, in which the cello provides a measured accompaniment. The work is lively and engaging rather than of particular emotional value. (B. Schott's Söhne, Mainz and London; Associated Music Publishers, Inc., New York.)

Method for Piano Technic

Technic for Developing an Early Foundation in Piano Playing; sixteen branches of technic arranged in fifty lessons, each consisting of four exercises, including rhythmic variations; by Hans Barth.

A most comprehensive and compact series of exercises designed by Hans Barth, pianist, for the student who has acquired the elementary knowledge of recognizing notes and the different values of notes and rests. Mr. Barth states in a foreword that "a talented student may start technical development, as given in this book, as early as the tenth lesson." The fifty-one pages of the work include finger, thumb, wrist, arm, stretching, broken chord, chromatic and rhythmic exercises, and others for the playing of scales, chords, skips (wrist), thirds, trills, arpeggios, broken octaves, and octaves (wrist). Instructions as to the use of the book are provided. Truly a helpful compendium for the teacher and student of piano. (J. Fischer & Bro., New York.)

For Two Pianos, Four Hands

The Little Windmills, by François Couperin; arranged by Elizabeth Gest.

A piquant descriptive number by the great French clavecinist of the seventeeth century has been arranged in terms of modern two-piano performance. A whirring theme descriptive of the moving sails (in sixteenth notes) is developed throughout the work, with occasional use of mordents. The whole makes a tuneful number of six pages, and of moderate demands. The dedication is to Mary Miller Mount. (G. Schirmer, Inc., New York.)

White Jasmine and **Enchantment,** from Tropic Night Suite, by Olive Dungan; edited by Morton Gould.

Two separately issued excerpts from a colorful descriptive suite. White Jasmine has a bold groundwork of arpeggiated chords, accompanied by a dainty rhythmic theme suggestive of the exquisite flower inspiring the composition. Enchantment is a swaying, tuneful melody developed with breadth and considerable brilliance. The scores are of medium difficulty and especially suitable for lighter programs. They are edited with care. (Carl Fischer, Inc., New York.)

Swaying Roses, by Louise Godfrey Ogle.

A simple waltz of tuneful ingredients, providing opportunity for crossing the hands in the first piano part. In good taste, but salon music of lighter nature. (Schroeder & Gunther, Inc., New York.)

The Witch, by Tschaikowsky; arranged for two pianos by Josephine Bowden.

The brief and eerie *genre* piece by Tschaikowsky, op. 39, No. 20, makes an attractive and simple number of the easier grade for beginning practitioners in two piano study. (Schroeder & Gunther, Inc., New York.)

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For Piano Solo

A Celtic Lament (Deirdre), by Carl Parrish.

A simple *genre* piece of moderate technical grade. It has an *andante espressivo* beginning and ending with a repeated melodic theme of pensive harmonic coloring. The middle section, *quasi recitative,* includes several brief cadenzas in grace notes. (J. Fischer & Bro., New York.)

Three Marches by Sousa; arranged for piano solo by Erik W. G. Leidzen.

The infectious strains of The High School Cadets, The Washington Post and Semper Fidelis are presented in simplified arrangements suitable for teaching. Fingerings are marked. About grade two. (Carl Fischer, Inc., New York.)

Valse Rhythmique, by Richard Leibert.

A slow waltz, of "popular" variety, with harmonies a trifle exotic, *tempo capriccio ben ritmato.* This is material of the more showy variety, useful for stage and radio, but not unsuitable for teaching requirements, as it is carefully edited. (Carl Fischer, Inc., New York.)

Tango in Form of a Rondo, by Edward Collins.

Musicianly music, of scintillant, virtuosic makeup. The direction is *un poco languido.* A syncopated theme and a few glittering cadenzas add spice to its minor melodies. The dedication is to Moissaye Boguslawski. (Carl Fischer, Inc., New York.)

For Harp Solo

Scherzo, by Josef Leonard.

A flowing arpeggio study, marked *presto molto legato.* The thematic content is well developed and provides an attractive exercise in the playing of various chordal sequences. (Elkan-Vogel Co., Philadelphia.)

For E Flat Alto Saxophone and Piano

The Flight of the Bumblebee, by Rimsky-Korsakoff; transcribed by Cecil Leeson.

One of a series of saxophone transcriptions which Mr. Leeson, one of the outstanding virtuosi on this instrument, has compounded with much musicianship and skill. The familiar whirring, chromatic runs of this descriptive number offer a technical study of advanced nature for a well-schooled player. The piano accompaniment at times takes over the chief melody, but mostly provides an unobstrusive underscoring of the theme. (Hill-Coleman, New York.)

For Four-Part Women's Chorus

For four-part women's chorus are the arrangements by Arthur H. Egerton of Tallis' Nunc Dimittis, Orlando Gibbons' Love of the Father, Purcell's I Did Lay Me Down to Take Rest and two works of Samuel Wesley, the introit, As for Me, I Will Come into Thy House, and anthem, Thou Wilt Keep Him in Perfect Peace. David Hugh Jones contributes two unaccompanied anthems: Father, in Thy Mysterious Presence (SSA or TTBB), and O Holy Light (SSAA or TTBB), marked by sturdy qualities of workmanship A Prayer, by Frances McCollin, is an anthem for four-part women's chorus (SSAA) or for male chorus (TTBB). (Carl Fischer, Inc., New York.)

For Unison Voices

The Oxford Choral Songs collection includes interesting works for unison voices. Mozart is represented by the Birdcatcher's Song from The Magic Flute (A Fowler I) and the *larghetto* aria, O Holy Queen and Maiden (Tu virginum corona) from the motet Exsultate, jubilate. Handel's opera Agrippina yields a sprightly number, entitled here Firelight Fancies (originally Ingannata una sol volta), in quick minuet tempo, with English text by Albert Latham. Purcell's mournful chorus, Charon, is a suave and delightful air (arr. by Whittaker). Schubert's Content (Der Einsame), Englished by Fox-Strangways and Steuart Wilson, with music adapted by Whittaker, has both German and English words. Modern contributions include The Talking of the Trees, a winter *genre* picture, by Harry Farjeon; two works suitable for children, Gingerbread Cakes and The Merry Breeze, by Cecil Sherman, and Harry Brooks' amusing The Cow and Windy Nights, texts by Stevenson. (Oxford Press, London.)

Song Book for Children

Time for Singing; twenty songs for children; verses and music by Victor Prahl; pictures by Christiane de Loup.

An intimate collection of little songs, each of about eight measures, which tell in picturesque language and melody of some of the pleasures of childhood. The music is rhythmically well marked, the tunes simple and singable, and the whole collection is informed by whimsy and dainty charm. There is a piano accompaniment for each work. Not the least part of the book's attractions is found in the imaginative drawings, which occupy the page opposite the song they describe. The format is a flexible cover, with a wide, low page, suitable for use on the piano. (Edition Vipra, Paris.)

Songs

Solace; words and music by Florence Wickham.

A contemplative song in which the singer urges the object of affection to "rest here awhile . . ." and to take communion with the stars after a day of toil. The work concludes with a broadly tuneful refrain, *poco maestoso,* to the words "Give me your hand, and gently close in sleep your weary eyes. . . . A tender watch I'll keep—I and the stars." Published for medium or high voice (range, D flat to F, or optional A flat), and also for low voice (A flat to E flat). (G. Schirmer, Inc., New York.)

De Cow Need a Tail in Fly-time; anonymous words from Negro Folk Rhymes, collected by Thomas W. Talley; music by Harvery Enders.

Bearing the direction "jazzy," this number is a brisk, humorous one which possesses distinctly engaging qualities. The significance of the lyric is, however, one of protest by the Negro workers against their overseer, whose "Massa might take 'im down for a notch or two, Den de cow'd need a tail in fly-time." The musical setting is lively and syncopated, and the work ends with a realistic "Moo." For medium voice, range C (B flat) to E flat (G). (G. Schirmer, Inc., New York.)

A Robin Sang in the Elm-wood Tree; words by Leander Wickoff; music by Richard Kountz.

A brief encore song of two pages, telling of the singer's wish to recapture the melody sung by a bird last night when the "world was fair to see." The tune is light and graceful, and the work concludes with a wordless roulade on high tones that is most effective. Published for high voice (D to G) and low (A to D). (G. Schirmer, Inc., New York.)

How Like a Rose; words by Graham John; music by Martin Broones.

A fine tune and notably rich harmonies mark this sentimental ballad telling of the love that once bloomed and now has left only a tender regret. The refrain, singable and lilting, has the qualities suited for use as a lighter number for stage or radio. Published for high voice (E flat to G) and for medium voice (D flat to F). There is also a vocal orchestration in E flat. (G. Schirmer, Inc., New York.)

My Hut Is Built Near a Teakwood Tree; poem by Grace Osburn Wharton; music by Charles Wakefield Cadman.

Mr. Cadman has here provided a melodious song of Eastern suggestion and coloring achieved by means of a rhythmically swaying theme and harmonization in fifths. The little triplet that adorns the vocal line gives it an attractive lilt, and the sentiment is warm and ardent. Available for high and low voices, the present version having a range from E to G. (Brooks Music Publishing Co., Hollywood, Cal.)

Reviewed by F. W. Riesberg

Anthem for Mixed Voices

Lord, Make My Heart a Place Where Angels Sing, by H. H. Huss.

John Keble's admirable text is set by Henry Holden Huss in worthy manner, befitting the poem, for divided four-part chorus. G is the highest tone for the sopranos (optional B-A), and at no time do the voices go beyond practical voice-reach. That the tenors should not stand out, the composer has purposely kept the part in fairly low compass. These practical things are mentioned as showing the hand of an experienced composer. The music begins calmly, with softly expressive strains. There follows a section in related flats, beginning with low voices (a male-voice effect), with modulations in restrained expression, but gradually building to a climax. Another impressive climax is developed by a series of imitation-phrases based on three tones. Various modulations of interesting nature bring a return to the expressive opening phrase. Two sustained Amens close the composition. Throughout there is skillful but not difficult voice-leading, with a wide range of dynamics. The anthem is dedicated to the Rev. and Mrs. Felix G. Robinson and the Mountain Choir Festival, of Mountain Lake Park, Md., where it was sung by 600 singers last June. (Copyright, 1935, by G. Schirmer, Inc.)

For Four-part Male Voices

Autumn Sorrow; King Vladimir's Feast; From the Distant Land of the Volga, by Boris Levenson.

These are folk-songs based on Russian or Ukrainian melodies, with English text by W. Edward Brown and Maxwell H. Popkin printed above the original Russian. Autumn Sorrow, the first of these unaccompanied part-songs, is undoubtedly based on a Ukrainian Folk Song, but evidently created by Russians living in that country. It has a sorrowful spirit throughout, singing of the withered oak-leaves, a heavy weight of pain, "for life without my bride is empty." It ends with four solo-voices singing the tonic.

King Vladimir's Feast provides excellent contrast, being from a book of Russian folk-song edited by Rimsky-Korsakoff, issued in 1877. The original melody is variously in 3/4, 5/4 and 7/4 time, but Levenson has altered it so that only 3/4 and 4/4 groupings remain. It begins with humming of voices, *quasi recitative,* followed by a solo sung by the first tenor to humming accompaniment. It tells of the Great King Vladimir and his noble feast for his "many knights and princes bold." His warriors tell of their martial exploits and victories brave, while they eat, drink and toast their ladies fair. There follows a second stanza, this time for full harmonies, ending on an open fifth chord. There is plentiful opportunity for variety of tone and spirit in the nine pages.

From the Distant Land of the Volga is gay and lively but with the usual underlying note of sadness and longing for the motherland, characteristic of much Russian choral music. "All in joy and freedom gathered, we are feasting, we are drinking to our motherland a toast." It reaches a high G on the final chord. (H. W. Gray Co., New York.)

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Musical Cycle Seen as Swinging Back to Dominance of Oratorio as Art Form

Charles Albert Baker, Conductor and Coach, Believes Young Artists Need Better Preparation for Opportunities Offered by This Type of Music

"The oratorio is dead" has been the lament heard in many places throughout the land in recent years, especially by those who have vivid memories of the festival performances of a few years ago that enlisted eminent artists and drew auditors from distant cities. However, this was too premature an obituary notice, in the opinion of Charles Albert Baker, New York conductor and coach, who has been closely identified with this form of musical activity for many years. In his opinion, the cry being increasingly heard is "Long live the oratorio!" For he believes that this form is having a renaissance.

"Music moves in cycles," said Mr. Baker in a recent interview with a representative of the Musical Courier. "We all know that at one time the symphony, for example, enjoyed little favor among American music-lovers, but just look at this form today. It was so with string quartets and Lieder, the concerts devoted to these being only half filled. At the present moment throngs are attending them with alacrity and also flocking eagerly to sonata recitals.

"The oratorio, which had its palmy days in the latter half of the nineteenth century, and whose dominance extended even to so recent a period as the nineteen-twenties, fell upon evil days when the depression caused many choral groups to disband. At least, the financial stringency kept many groups which wanted to engage noted soloists from doing so. The number of concerts were cut down, and in general the market for good performers of this sort dwindled discouragingly.

CHARLES BAKER

New Need for Choral Soloists

"Now, however, with the coming of better conditions there is an apparent demand for more vocalists for choral performances. Likewise there is a dearth of young singers who are trained to this exacting type of singing. I have had many requests in the last year or so for competent young artists who could step into a solo role in a major choral work at short notice. But, unfortunately, I was not able to supply the requests of various managers, although there were, of course, many of the middle generation of well-known artists who were trained in the earlier tradition.

"I attribute this sorry state of things to the fact that young singers seem to aim for two main objectives—opera and radio. The large music schools and private teachers seem to concentrate on opera in the case of all unusually gifted young artists. As a result there are many singers who know such roles as those in Faust, without ever having any likelihood for an opportunity to sing them. Managers today, I can say from personal experience, have far fewer calls for opera singers than they do for a good, serviceable musician who can do the Messiah or one of the other popular choral scores.

"From the standpoint of vocal technic, the classical song literature and oratorio are the real basis of vocal art. Any one who is well schooled in Bach, Handel, Haydn and the other masters of choral art can turn to opera later if required to do so, for in many cases it is far less exacting. On the other hand, we all know that opera singers are not usually ideal oratorio performers, except perhaps in the case of a few who know the English language well and have a good basic technic.

Fallacy of Quick Roads to Fame

"In the old days young singers did not rush directly into public performance from the local studio. There was an intermediary, the vocal coach, who taught these artists the traditions of the major song literature. As a result we had that fine generation of singers whose names are familiar to everyone and who made notable the oratorio and festival events of a few seasons ago.

"Today young singers are drawn to radio as to a magnet, and unfortunately the opportunities for leading solo jobs on sponsored programs are few and far between. I know this from my own activities as conductor for broadcasts. As a result many of these fame-seeking youngsters can find only a job in a choral group on the radio, where they make a living of a sort but find little opportunity for advancement. Even the larger metropolitan church choirs will hardly consider a singer for a solo position who does not have an extensive oratorio background.

"I would like to stress the fact that there is a real future for young singers who will take the time and pains to work up a repertoire of choral solo parts, as the old guard passes on and there is no one to take their place. Perhaps there will not again be the opportunity that once existed for soloists to do about fifteen Messiahs in various cities at the holidays, at a fee of three or four hundred dollars a performance, but there are choruses only too glad to get a competent singer for two hundred. I believe that young artists who are intelligent will cease to pursue the limited opportunities that exist in opera and radio and embrace a real if somewhat less spectacular form of calling. But all this requires careful coaching, a moulding to tradition, in a form of art that is exacting but which pays steady and prizeable rewards."

Mr. Baker, who is musical director for the religious hours on the National Broadcasting Company's chains, under the sponsorship of the Federal Council of Churches, has a wide experience as conductor, coach, organist and accompanist. Ht has coached nearly all of the leading singers of the day for both oratorio and recital programs, and is the conductor of the Singers Club of New York, the Choral Art Society of New Rochelle, N. Y., and the Consistory Choir of the Scottish Rite Order, in New York, an ensemble of trained singers, all of whom are paid for their services. R. K.

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Keith Falkner Heard in Britain and Holland

Keith Falkner, English baritone, is fulfilling an active season in the British Isles and Holland. On October 26 he sang in Bristol; 29, London; 30, Falkirk; November 8, Huddersfield; 9, Southwold; 11, High Wycombe; 12, London; 13, Watford; 14, Manchester; 16, Newcastle; 19, Northwood; 23, Shoreham; 26, Glasgow; 28, London; December 1, London (BBC); 3, St. Albans; 4, Bolton; 6, Lanark; 7, Scarborough; 11, Sunderland; 12, Leicester; 14, Liverpool; 16, Bradford; 17, Leeds; 19, Hull; January 4, London; 6, Dublin; 8, London. On January 12 and 14, he is to be heard in cities of Holland; 18, returning to Great Britain, in Belfast; 24, Sheffield; 23, Cheltenham; 25, Liverpool; 30, Glasgow; 31, Aberdeen; February 1, Edinburgh, and, 7, Derby.

Mary Lee Reed Leads Novel Choral List at Grand Central

Mary Lee Reed conducted a chorus and soloists in choral music in the Grand Central Station, New York, recently. Miss Reed, who is an artist-pupil of T. Carl Whitmer, originated the idea of singing carols in railway stations, presenting such a program first in Denver in 1923. She introduced it in the Grand Central Station on Christmas Eve, 1928. This year the NBC blue network carried one of the programs. The group, which was called the Janssen Piano Company Singers, offered traditional carols and anthems, with prominent New York artists as soloists. Mr. Whitmer's folk song, The Four Kings, one of the numbers featured over the air. Miss Reed invited the Calvary Chorus to sing several songs. Francis Boardman, assistant terminal manager of the Grand Central, sponsored the program.

Bernard Gabriel's Engagements

Bernard Gabriel, pianist, lectured on Spanish Music for the National Opera Club at the Waldorf-Astoria, New York, on January 9. Mr. Gabriel's forthcoming recital at The Barbizon, New York, on February 11 will include numbers by Bach, Purcell, Lully, Padre Antonio Soler (Nin), Mateo Albeniz (Nin), Mozart, Beethoven, Schubert, Chopin, Reger, Satie, Ibert, Debussy and de Falla and Mr. Gabriel's own Humoresque. On January 15 Mr. Gabriel began a course of six lectures on forms of music at the Y.W.H.A., New York. His opening lecture was on Classic Forms; on January 22, he spoke on the same subject continued: 29, the Sonata Form; February 5, Early Dance Forms; 12, Later Dance Forms; 19, Free Forms. The course is illustrated by guest artists and by Mr. Gabriel at the piano.

Ruth Slenczynski in Birmingham

Child Pianist Creates Stir in Recital and Is Feted at Birthday Party—Teachers' Group Meeting Among Interesting Musical Events

Birmingham, Ala.—The Birmingham Music Club presented the wonderful child pianist, Ruth Slenczynski, in concert at Phillips Auditorium before a thoroughly appreciative audience that gave the young artist an ovation. She more than fulfilled all expectations. Beginning with the chaconne in D minor by Bach-Busoni, her amazing talent shone brilliantly through its difficulties, perfect in shading, technic, and interpretation. This was followed by Beethoven's sonata in C major (op. 53), in which the breadth and maturity of her tone were astonishing. After an intermission the little artist came back to play Schumann's Papillons, followed by the Paganini-Liszt Grand Etudes, which swept the audience into sheer wonderment at such a phenomenal exhibition. Other numbers on her program were Chopin's ballade in G minor (op. 23), and Von Weber's Rondo Brillante in E flat major. At the close of her program she had to respond with several encores.

January 15, the night Ruth Slenczynski played in concert here, was her eleventh birthday, and Mrs. George C. Harris, president of the Birmingham Music Club, under whose auspices she was presented, gave her a birthday party, jointly celebrating with her own little daughter, Jamie Katherine, whose birthday came two days earlier.

Teachers Association Meets

The Birmingham Music Teachers Association held its January meeting at the Tutwiler Hotel, Mrs. C. W. Phillips presiding. Ruth Slenczynski was a guest of honor and delighted those attending by playing. Mrs. John Light, soprano, sang an aria, and Mrs. Henry M. Edmonds gave a charming talk on her tour of Europe last summer. Harold Biard discussed Current Musical Events.

Dorsey Whittington, director of the Birmingham Conservatory of Music and conductor of the Birmingham Civic Symphony Orchestra, returned from Philadelphia, where he attended the convention of the National Association of Schools of Music and was elected vice-president of that organization. Going from Philadelphia to New York, Mr. Whittington tells of enjoying a luncheon with Horace Johnson, whose composition, Streets of Florence, was one of the highlights of the recent Birmingham Civic Symphony Orchestra's program. Ottokar Cadek, violinist, also attended the Philadelphia meeting.

Edna Gockel Gussen and her daughter, Elizabeth, gave a two-piano concert in Mobile before a large and appreciative audience.

Alice Graham, presenting her pupil, Charles Stetson, tenor, gave a delightful musical program for the General Sumter Chapter, D. A. R.

Beth Ferguson, pupil of Guy Allen, president of the Birmingham College of Music, charmed a large group of music lovers when she gave a piano recital for the Ensley Music Club.

At a Twilight Musicale offered by Kappa Circle, Omicron Delta Kappa, in Munger Memorial Hall of Birmingham Southern College, the Cathedral Choir under the direction of Raymond Anderson presented an excellent program. Lila Belle Brooks was accompanist, and Margaret Beddow, Grace Bozenhard, Kenneth Griffith, Munson Hinman and Paul Reynolds were soloists.

A. G.

Smeterlin to Play with Boston Symphony Orchestra

Jan Smeterlin will appear as guest artist with the Boston Symphony Orchestra in Boston, February 7 and 8 (Dr. Koussevitzky conducting). He is to perform a Chopin concerto. Following the completion of Mr. Smeterlin's current American tour, he sails for England in February, giving a series of concerts in London, Liverpool, Sheffield, Cheltenham, Glasgow, Edinborough and Aberdeen. He then goes to Java for a tour of twenty-five concerts.

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New York Concerts

(*Continued from page* 14)

zen and Mr. Deering set themselves an exacting test of this nature, and their success in all three works making up this first concert was impressive, gaining them the rapt attention and hearty applause of their hearers.

JANUARY 22

Artur Schnabel The second in Artur Schnabel's series of seven weekly recitals, in which all the Beethoven piano sonatas will be performed, found Carnegie Hall thronged. Again contrasting the earlier and later opuses of the composer, Schnabel listed the following works in the order named: sonatas in E flat major (op. 31, No. 3). A major (op. 101); F major (op. 54); C minor (op. 13) (Pathétique), and C major (op. 2, No. 3). The mere listing of scores shows what dramatic contrasts were possible to a master interpreter such as Schnabel, who seems to take delight in playing Beethoven with the utmost of color, variety and forcefulness. Outstanding again were the dynamic urge, the brilliant fleetness of finger technic, the warmth and sentiment, strong sense of musical architectonics and play of light and shade, which give to this pianist's readings the quality of newness and of constant dramatic surprise. To single out only a few moments of surpassingly beautiful tonal evocation, there were the opening *allegretto* and the *adagio* of op. 101, and the famous *adagio cantabile* of the Pathétique. Excelling in a different vein were the charming, dancelike movements in the earlier works, which came to life under Schnabel's fingers in a surprisingly vivid way. The many pianists and students present in the audience hung breathlessly upon each of his interpretations, while an occasional concerted turning of score pages showed that these readings were being studied both by eye and ear. The applause after each work was tremendous, and the artist was repeatedly recalled.

Andres Segovia The fifth event in the Town Hall Endowment Series presented Andres Segovia, eminent Spanish guitarist, in his annual Town Hall recital on Wednesday evening. Mr. Segovia selected for his opening group the prelude and variations of Sor, two works by Ponce (both dedications to Segovia and the first in its initial New York performance) and a Granados item entitled Dance. A Bach opus in three movements was next heard followed by two minuets of Haydn. The Capriccio diabolico of Castelnuovo-Tedesco began the final portion of the list, with Turina's Fandanguillo and Albeniz' Torre bermeja bringing the printed program to an end. The Fandanguillo was indicated as another composition written in honor of Segovia and received its premiere on this occasion.

The prominence which Andres Segovia enjoys for his superb musicianship and poignant interpretations is of international scope. The devout attention and ecstatic exclamations of approval manifested by his listeners at this season's concert paid tribute to his virtuosity and definitely elected Mr. Segovia to a position of high prestige among New York's favorite recitalists. The sad fact that the guitar, an instrument thoroughly respected by Beethoven, Schubert and Paganini, is accepted in this country principally as an accessory to crooning cowboys or as an addition to the rhythm section of a jazz band makes Mr. Segovia all the more a miracle-man to Americans. In his own country the possibilities of the guitar are known and its rank is equal to that of the piano over here. Mr. Segovia in former appearances has won reputation as a leading interpreter of Bach. His conception last evening drew profound admiration from the most critical Bach fans, for his playing, with its variety of exquisite tonal effect and profound expression, was a challenge to any pianist to produce a reading so abounding in true Bach flavor. The Haydn minuets and the Spanish pieces evoked such applause from the huge audience that repeated encores were necessary.

JANUARY 23

Plaza Artistic Mornings The season's series of Plaza Artistic Mornings which have drawn their usual sizable audiences to the grand ballroom of the Hotel Plaza this winter, came to a close on Thursday afternoon with a program featuring Dusolina Giannini, soprano; Hortense Monath, pianist; and John Herrick, baritone (substituting for Chase Baromeo, who was delayed by a rehearsal at the Metropolitan Opera.)

Miss Giannini gave her listeners a pleasurable foretaste of her coming appearances at the Metropolitan Opera. This American soprano was hailed enthusiastically by the Plaza audience, who heard her bright, clear voice in sensitive and artistic interpretations, first of songs by Lane Wilson, Henry Bishop and Tschaikowsky and then in the Habanera from Carmen. Miss Giannini sang the music of the Bizet gypsy siren with grace, taste and sensuous appeal. She later returned to offer La Forge's Before the Crucifix, Ah, Thou Beloved One by Levitzki and two Neapolitan folksongs arranged by Vittorio Giannini. Ardently applauded, Miss Giannini granted encores. She was accompanied by Edwin McArthur, who played wih his accustomed finesse.

The masculine vocalist of the afternoon also came in for success with his audience. Mr. Herrick is the fortunate possessor of a voice of strong, buoyant quality, pleasing in texture and the instrument of an imaginative temperament. He sang the Vision Fugitive aria from Massenet's Herodiade, an Italian number by Torelli, and songs in English by Elinor Warren, Michael Head and Kathleen Manning. His adept keyboard supporter was Stuart Ross.

Two piano groups served to present Miss Monath's impressive gifts of technic and expression. Playing the Schumann Aufschung and the Schubert impromptu—op. 142, No. 4, and a nocturne and scherzo of Chopin, Miss Monath made deep impression for the power, skill and poetic depth of her art.

Philharmonic Orchestra Arturo Toscanini is in command again of the Philharmonic Orchestra, and conducted its regular concerts of last week and of Sunday, January 26.

One need not point out anew what that circumstance means to New York music lovers. They have made Toscanini their especial tonal god, and large numbers of them were on hand to give him heroic greeting and devoted adulation.

The program done at the four concerts consisted of Weber's Freischütz Overture, Cherubini's ancient and only symphony, Verdi's only string quartet (played by all the strings of the orchestra) Saint-Saëns' Danse Macabre, Smetana's Vltava, and Daybreak and Siegfried's Rhine Journey from Götterdämmerung.

Toscanini, in most intense and elevated mood, worked his usual wonders with the music and its performance. The Weber opus was marvelously set forth and demonstrated again how potent is the gifted maestro's ability to give renewed life to great old scores.

He did his best with Cherubini and Verdi, but could not put greatness into pages which have none. The chief pleasure derived from the hearing was to note Toscanini's clarity of analysis, his moulding of phrase and tone, and his unabated contribution of temperament and fancy.

Cherubini's symphony, premiered in 1815 by the London Philharmonic Society, had only a few performances after that. Toscanini brought it to light again last November in Paris, but with certain changes based on recorded memoranda left by Cherubini, who was not satisfied with the orignal manuscript. Even with the improvements, the symphony is merely glib and formally correct writing, and has no breath of life, unless pulmotored temporarily by the compelling art of Toscanini.

The Verdi quartet dates from 1873, but the composer was not enamored of it, and for a long while withheld it from publishers and performers. He later authorized its use as a medium for full string orchestra. The quartet has some amiable melody at the beginning, but subsequently rambled on with rapid, cheerful passages, and a conventional fugue as a close. The opus has only historical interest.

Beautiful matter was made by Toscanini of Smetana's highly-colored measures, and the Saint-Saëns creation was convincingly graphic both as Danse and Macabre.

With the Götterdämmerung music came a bath of beauty, overwhelming grandeur and vociferous ovations for the leader and his players, whom he asked to share the acknowledgments.

(*Continued on page* 30)

RUTH BRETON

gives a program at Town Hall, New York, on February 12, with Ernst Wolff at the piano. Her last New York recital took place at Carnegie Hall in the spring of 1931. *(Photo by Ben Pinchot.)*

ATTRACTIONS

VALENTINA

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Boyce Conducts Morning Music Club

NYACK, N. Y.—The last concert of the Morning Music Club (Alfred Boyce, conductor), at the Clarkstown Country Club, was undoubtedly one of the best in the history of the organization. Brahms' Gypsy Songs constituted the principal item of the varied program; they were sung in German with repetition of the rollicking finale, Röslein Dreie. Ensembles by Dvorak, Koshetz and Gretchaninoff gave opportunity for varied effects of tenderness, merriment and playfulness, and the chorus especially shone in these. Carols by Fourdrain, Grainger and Geer brought welcome variety, and at the close the audience and chorus joined in singing carols appropriate to the season. Lee Grön, pianist, was heard in solos by Scarlatti, Debussy, Chopin and Grainger, and a large audience enjoyed the well-arranged list of offerings. Herbert Henderson played the accompaniments. R. W. F.

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Principles of Pianistic Movement Sought by Parisian Pedagogue

Use of Films Illustrating Playing of Eminent Performers Is Feature of Mme. Louta Nouneberg's Teaching

PARIS.—"The principle of all pianistic movement was revealed to me one day, in a slow-motion film," said Louta Nouneberg, when interviewed in her studio, at Neuilly, a suburb of Paris. "This revelation induced me to do much research work on the question, and later I had the idea of proving the verity of my discoveries by making slow-motion films of the playing of foremost piano virtuosos—Cortot, Casadesus, Backhaus, Orloff, Horowitz, and Landowska, to mention some of them. These artists, interested in my work, were generous enough to have their playing photographed, and each film I have made has splendidly confirmed every theory I have advanced. These theories have further been proven by the work of the teachers who act under my direction, as also by the progress of my own pupils. For example, twelve year old Odette Lefèvre—not a child prodigy, mind you—who plays with the utmost ease, the most difficult works of Bach, Chopin, and Beethoven, and who illustrated my lecture given the other day in the Galliera Museum, under the auspices of the City of Paris.

"This summer," Madame Nouneberg continued, "I was invited by the Salzburg Mozarteum Academy to direct a course for international pianists. The course was very successful and the Mozarteum also brought me in touch with the Austrian Ministry of Art, thanks to which introduction I am giving a lecture-recital in January, in Vienna, for the Austrian Society of Musical Pedagogics. Recently, I had a lecture-recital at the American Women's Club, a lecture at Luxembourg over the radio, and the one at the Galliera Museum, just mentioned."

"Do you attach special importance to the Galliera appearance?" Madame Nouneberg was asked.

"Yes, because it was the first time that I gave to a public audience my views concerning the introduction of piano teaching as an obligatory subject in all the public schools of the different countries. As a matter of fact, some time before the lecture, I had already communicated my ideas on the problem to the different Ministeries of the European countries. In line with this, I am appearing in Prague in January, at the French Institute, which officially represents the French Ministry of Fine Arts, my trip being organized by the Alliance Francaise. In April I shall again go to Prague, to take active part in the International Congress for Musical Education.

"At the present moment," Madame Nouneberg continued, "I am organizing courses based on my method, in the different districts of Paris. These courses which are (1) for pupils and (2) for teachers, will be directed (1) by teachers who have studied with me for two or three years, and (2) by myself.

FILMS OF NOTED PIANISTS UTILIZED

"The films of the great pianists, which, as you know, were made exclusively for my method, will soon be circulating in all the up to date music schools of all countries, and will be accompanied by my explanations —really sound pictures, you see—and I believe they are destined everywhere to establish the principles of correct piano playing.

"I think I have said enough—I am confident to have results speak for me. I might mention, however, the excellent success I had at the Juilliard Graduate School, of New York, with one of my pupils. This pupil was sent to me by Backhaus. After working with me, she reached such a fine degree of pianism, she received a fellowship from the Juilliard School, and Ernest Hutcheson, dean of the school, wrote me a letter in the name of the faculty, expressing their appreciation. Towards the end of January, after my return from Austria, I am going to present fifteen of my pupils to the public of Paris. I hope you will be there, for that, after all, will be the best way to judge what are the results of my work along the line I have chosen."

I. S.

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SYDNEY RAYNER

Sydney Rayner's Career

Sydney Rayner, American tenor, was born and had his early musical studies in New Orleans, La. He made his operatic debut there in 1924 in Massenet's La Navarraise with the eminent singer, Madame Foedor, who chose that opera for her farewell performance in New Orleans. She was looking for a young local tenor for the lead and selected Mr. Rayner. After this appearance several influential persons interested themselves in the young tenor and sent him to Milan for further study.

After work in that Mecca of Italian artists, Rayner went to Rome for his debut in La Boheme, in 1927. He sang other roles of the standard repertoire, in addition to a leading part in the new opera, Madame Challant, by Maestro Guarino, which in 1925 had won the Government prize of 50,000 lire.

After his Roman engagement, Rayner toured Italy. 1929 took him to the Staatsoper in Berlin where he sang in Tosca (in German). He also appeared as soloist with the Berlin Symphony Orchestra under Ernst Kunwald.

In Paris he added another role to his rapidly increasing list. This was Julien in Louise, which he prepared under the personal guidance of Charpentier, the composer. Rayner was, incidentally, the first American to sing Don Jose in Carmen in Paris.

A tour of the French provinces followed and a visit to Northern Africa. Prior to his return to America, the tenor gave a recital in London.

This season Sydney Rayner appeared in Carmen, Tannhäuser and Lucia with the Chicago City Opera. At present he is making his headquarters in New York. The tenor is rehearsing his roles under the vocal tutelage of William Thorner.

Nathan Ensemble Concertante in Programs for Young People

The Nathan Ensemble Concertante, with Morris Nathan, director, and Charlotte Lund, commentator and soloist, is presenting three Saturday mornings of chamber music for children and young people at Aeolian Hall, New York. The first took place on January 18, offering the *allegro brillante* from Schumann's quintet, an old French suite (composer unknown), pieces of Tartini, Boccherini and Beethoven, Beethoven's trio "Kakadu," and two Victor Herbert items. Mme. Lund's vocal share in the program was the singing of Haydn's My Mother Bids Me Bind My Hair and Nevin's The Woodpecker Song. The other two programs in the series take place on February 15 and March 14.

Ann Arbor Festival Program Announced

The 1936 May Festival at Ann Arbor, Mich., will present four evening concerts, beginning Wednesday, May 13, and matinees on Friday and Saturday. The Philadelphia Orchestra (Leopold Stokowski, conducting) is to join the festival this year, and Earl V. Moore continues to conduct the choral performances. Included in the latter are presentations of Verdi's Requiem, Elgar's Caractacus and The Children of Bethlehem by Pierné. Soloists have not yet been announced.

Duo-Pianists Heard in Reading

Bartlett and Robertson Delight Audience in Haage Series—Symphonic List under Kindler Among Other Features

READING, PA.—The music calendar for January contained much of varied interest for the city's music lovers. The third Haage Series Concert on January 7 proved again the truth of the old adage that it is an ill wind that blows nobody good. For in the regretted absence of Myra Hess, obliged to cancel her appearance through illness, Mr. Haage presented Ethel Bartlett and Rae Robertson, English duo-pianists. Their program, which included a group of Bach transcriptions for two pianos, Children's Games by Bizet, Schumann's andante and variations, and the Strauss-Schulz-Evler transcription of the Blue Danube Waltz, was enthusiastically received.

On January 14, Walter Reider and Ralph Tragle, members of the music faculty of the Wyomissing Institute of Fine Arts, gave an exceptionally interesting recital of violin and piano music in the auditorium of Park Church. Mr. Reider's principal offerings were the Vieuxtemps concerto in D minor and the Saint-Saëns introduction and rondo capriccioso, which were distinguished for their depth of interpretation and excellent technic. Mr. Tragle's accompaniment was noteworthy for its intelligence and sympathy of mood. As soloist in a Chopin group and in a series of impressionist compositions, Mr. Tragle exhibited an individuality of treatment and excellent handling of dynamics.

On January 26 the second concert of the Reading Symphony Orchestra, Hans Kindler conducting, featured Rosalyn Tureck in the Beethoven concerto (No. 5) and a group of solo numbers for Miss Tureck. A transcription by Dr. Kindler of the introduction and grave to the opera Dido and Aeneas by Henry Purcell was the novelty of the program. A review of the concert will appear in a later issue of the Musical Courier.

The Reading Music Club program on January 26 presented members of the club in a divertissement with music, entitled Nocturne for Lord and Lady. H. Donald Spatz, author of the sketch, was the director. Outstanding numbers on the program were the Gade trio in F major, played by the Cosmopolitan Trio composed of Byron Nunemacher, Walter Reider and George Kurtz, and the Chopin scherzo in B minor performed by Elizabeth Zug.

C. A. R. A.

Janet Kirner Plays in New York Program

Janet Kirner, young organ pupil of Winslow Cheney, was presented in joint recital before a New York audience at Aeolian Hall on January 24. A singer and a pianist shared the other parts of the program. Miss Kirner has already played in programs for the Long Island Chapter of the American Guild of Organists and in November made her debut in Brooklyn with a recital at The Church of the Neighbor. At Aeolian Hall she played the Pièce Héroique of Franck; Traume of Wagner; Within a Chinese Garden, of Stoughton; L'Organo Primitivo, of Pietro Yon; and the toccata and fugue in D minor of J. S. Bach.

Ruth Deyo Dalton Introduces Sinhalese Musicians

The English-Speaking Union, New York, gave a musicale on January 19 for Surya Sena and Nelun Devi, Sinhalese musicians from Ceylon, who are to give a Town Hall, New York, recital in February. The couple, educated in English Universities, were introduced by Ruth Deyo Dalton, who, because of her life of over eight years in Egypt, was especially qualified to speak of them and their work. Playing native instruments, including the Tamboura and Cymbals, and singing songs with texts by Tagore and others, they interested the assemblage in their cultured presentation of the music of the Far East.

F. W. R.

OPPORTUNITIES

WOMEN'S VOICES WANTED for Pergolesi commemoration. The Stabat Mater in rehearsal by groups composing Coro d'Italia. Prominent soloists Rehearsals on Monday evenings and Saturday afternoons at Casa Italiana, Columbia University. For further particulars address: Secretary Coro d'Italia, 117th Street and Amsterdam Avenue, New York.

Providing Place for Music in Education of Girls Is Aim of Brantwood Hall

Institution in Bronxville, N. Y., Has Wide and Well-rounded Ideal of Instruction, with Melodic Pursuits Contributing to the Happy Life

TWO MEMBERS OF BRANTWOOD HALL FACULTY
Left, Mary T. Maine, head of the school (photo by Underwood & Underwood Studios.) Right, Margaret Kluge Greene, in charge of music.

Brantwood Hall is a private boarding and day school for girls, situated in Lawrence Park, Bronxville, N. Y., a location that combines the beauty and healthy environment of the country with the convenience of being only half an hour from New York City. The eight buildings of the school give the appearance of a community of spacious private houses, set in the leafy fastnesses of the park.

On the day of my visit, Mary T. Maine, the head of the school, received me in Woodside, one of the residences. Woodside is large and homelike, with a big sun porch running across the front.

"Perhaps you would like to come with me and see something of the school while I tell you about it," she suggested.

As we climbed the slopes of the park and went from one building to another, I asked about the scope of the training offered by Brantwood Hall.

A Well-Equipped Institution

"We have boarding and day pupils ranging from pre-kindergarten age to girls ready to enter college. Our curriculum embraces subjects for students in music, art, dramatics and literary work, as well as the usual academic branches. In May, 1934, we were granted a 'provisional' charter by the Regents of the State of New York to aid in establishing the permanence of the school. Our faculty is made up of teachers trained in foremost colleges and universities in this country and Europe. I took by own college degree at Wellesley.

"Physical education is stressed here. We believe in training in athletics and dancing to build healthy physiques and develop graceful carriage. Every girl (unless forbidden by her doctor) is a member of some team."

By this time we had entered the large residence called "the heart of the school," a house with gabled roofs and a pillared pergola adjoining it on one side. The living room, into which Miss Maine led me, is of generous proportions, with a fireplace opposite the entrance and a bay window at one end. Upstairs I was shown several bedrooms, comfortably and simply fitted out. In other buildings I saw the excellently equipped gymnasium, the art studio, class rooms, and the music class room. Wyldewood is for the youngest children. It is a stucco edifice, set back among trees on a little knoll. Its veranda is sheltered by thick shrubbery so that the children may enjoy outdoor periods in chilly weather. There are two floors of cheerful, well-lighted class rooms.

Tennis courts and a hockey field occupy ample space in the grounds. There is also an outdoor theatre, which, Miss Maine said, had provided a beautiful setting for the school's recent production of Midsummer Night's Dream.

Musical Work Stressed

In charge of music at Brantwood Hall is Margaret Kluge Greene, B.M., B.S.M., of Oberlin Conservatory of Music and Miami University. She has had graduate study at the Juilliard School of Music in New York.

Discussing the music department, Mrs. Greene said:

"Our purpose is to make music a part of the general life of the school and at the same time provide opportunity for the student who wishes to specialize. Instruction in piano, violin, voice and other branches is available. In our community music life, I am in charge of the glee club, the vested choir, and the chorus which includes the whole upper school. The glee club at present is studying Noble Cain's cantata Evangeline and Grieg's Spring Cycle.

"I give the girls ear training and conduct a course in music appreciation. For the latter, we have a large assortment of talking machine records with which I can illustrate my lectures. I make a point of taking parties of girls into New York (which is, of course, only a few miles away) for the chief concerts of each season. I find out beforehand what works make up these programs, so that I can speak of the scores in class and give the girls a general analysis of what they are going to hear."

Shakespeare Play Presented

Mrs. Greene spoke of the presentation of Midsummer Night's Dream at the school. "Everyone concerned was very much pleased with the ingenuity and hard work which the performance showed. The girls in the art department designed and made the costumes, and the drama department supplied the cast—a clever and effective one. For music, we had the Mendelssohn tonal background."

"What production or play are the girls preparing now?" I asked Miss Maine.

"The Mark Twain centenary has caught their imaginations," she replied, "and they are rehearsing an entertainment to be given in observance of this anniversary."

Before leaving the school, I went with Miss Maine to the chapel, where practice for the event was in full swing. It represented a venture into the field of revue, in contrast to the flight to Shakespearean heights. Episodes from Tom Sawyer were the basis of the libretto, and there were square dances in the costume of the period, tap dance numbers, and American Folk songs. M. L. S.

Willmore and Powers Notes

Willmore and Powers announce an extensive list of engagements for artists under their management. John Goss and the London Singers have begun the second half of their American tour, appearing at State College, Pennsylvania, and in a first Bridgeengagement in Toronto, and a second appearance in Chicago. From there they go to western Canada and the Pacific Coast. An early spring return engagement in the East is now being planned.

Felix Salmond appears as guest artist at the Harvard Club, New York City, State College, Pennsylvania, and in a first Bridgeport (Conn.) appearance under the auspices of the Musical Research Club in March.

Charles Naegele, pianist, starts the second half of his tour as guest soloist with the Choral Society in Albany, continuing with an appearance in Brooklyn as guest artist with the Apollo Club, a radio engagement over WOR with Alfred Wallenstein, a joint recital at State College with Felix Salmond and a tour of the Middle West including Midland, Mich.; and concert at Geneseo, N. Y., as guest soloist with the Rochester Little Symphony.

Miriam Winslow, who recently appeared with the Toronto Symphony Orchestra as guest soloist, soon inaugurates a tour with her dancers commencing in Waterbury, Conn., and including appearances at the State Teachers Colleges' in Bloomsburg, Kutztown and Mansfield, Pa.; and a re-engagement in Penn Hall in Chambersburg, Pa.; the University of Delaware in Newark, Del.; and a guest appearance in Richmond under the auspices of the Women's Club. In June, Miss Winslow and her dancers will have a three weeks' tour in the Middle West.

Willmore and Powers announce the return to America of Georges Enesco, violinist, composer and conductor, under their exclusive management for a two months' tour in January and February, 1937.

Minneapolis Orchestra Plays in Ames, Iowa

Ames, Ia.—Eugene Ormandy and the Minneapolis Symphony Orchestra returned here yesterday for the two annual concerts which six thousand auditors attended. The programs mixed old and new in the best Ormandy manner and kept the audiences keenly interested from first note of the Bach passacaglia and fugue in C minor, orchestrated by Herman Boessenroth, to the last note of the Ravel Bolero which closed the evening program. The music of these two programs was well worth hearing for Mr. Ormandy has the means of infusing more than life into anything his magic wand touches. He not only gives them life but he imbues them with a range of emotional expression that carries all listeners before it, whether they be casual and hardened concert-goers or enthusiastic young neophytes.

Ilza Niemack, violinist, was the soloist for the afternoon concert, and there was no soloist in the evening. Miss Niemack played the Mendelssohn concerto with consummate skill, meticulous musicianship, and the broad, poetical understanding which this work requires. One never noticed Miss Niemack's brilliant display of technic in the playing of this concerto because of the interest in her interpretation of its drama and poetry. O. H. H.

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New York Concerts

(*Continued from page 27*)

JANUARY 24

Joaquin Nin-Culmell A first New York recital was given by Joaquin Nin-Culmell, pianist, in Town Hall on Friday afternoon. The youthful musican is a son of Joaquin Nin, eminent Cuban pianist and musicologist, and is a composer in his own right. Mr. Nin-Culmell proved a somewhat temperamental performer. Among his assets were a sensitive feeling for tonal poetry and ability to summon pianistic color, which were of service in his performance of modern Spanish music and Chopin's fourth ballade. On the other hand, other phases of his performances were not in all instances satisfying. Notably a somewhat capricious conception of rhythm and a tendency to chop off phrases at times asserted itself, and in *bravura* playing the design was not always clearly articulated. The pianist's sonata, recently published, proved to be a pleasing modern-style work of considerable verve, suggesting both French influence and folk inspiration. Other first New York performances were those of a set of variations by Antonio de Cabezon (1510-1566), and Distant Saraband by Joaquin Rodrigo. Beethoven's sonata (op. 109) was the main item of the program, which also included three romances by Schumann and excerpts from de Falla's Love the Magician. The audience was cordial and received the pianist with applause.

Lea Luboshutz A program of notable dimensions was brilliantly presented by Lea Luboshutz, violinist, in her annual New York recital in Carnegie Hall on Friday evening. Playing with outstanding verve and facile technical command, Mme. Luboshutz revealed her consummate sense of style in three major numbers before the intermission. Pasquali's sonata in A minor was a pleasing restoration of a little-played work by the eighteenth century Italian composer, abounding in attractive melody and conventional formal mastery, and it was smoothly and delightfully interpreted. Bach's concerto in A minor had a distinguished stylistic treatment by the violinist and her excellent piano collaborator, Boris Goldovsky.

Perhaps the deepest impression was made by Beethoven's sonata in C minor, which was performed with a sympathetic feeling for the classic-romantic content of the work. Throughout the program, one was continuously aware of Mme. Luboshutz' subordination of her own vivid personality to the requirements of the various styles of music; in this respect the program had all the musicianly characteristics of the best chamber music performances. The violinist's pleasing tone qualities took on increasing warmth as the evening progressed. In the Beethoven sonata and in the shorter numbers by Bloch, Achron, Godowsky, Heilner, Burleigh and Wieniawski which made up the second half, she gave particularly gracious and finely poised playing. The audience was large and recalled the artist repeatedly, also paying tribute to the unusual gifts of Mr. Goldovsky. A number of encores were added at the end of the program.

Erno Valasek Some remarkable violin playing was heard at Town Hall on Friday evening when Erno Valasek set for himself the formidable task of playing a program devoted exclusively to the works of Bach and Paganini. These two composers call for the greatest possible contrast in technical proficiency, tonal nuances and interpretative powers, and the youthful violinist acquitted himself of his exacting undertaking in a highly praiseworthy manner.

Bach was represented by his E minor suite for violin and piano, and the C major sonata for violin alone, while the Paganini numbers consisted of the D major concerto and the Witches' Dance. Since his debut here two seasons ago, as a boy of fourteen, Valasek has developed and grown in every way to a noteworthy degree, and although he is not yet sixteen years old, he stands already in the front rank of the younger violinists of the day. Among the distinguishing features of his art may be mentioned the clarity and perfection of his technic, the purity of his intonation, even in the most difficult chords of the great C major fugue, the suppleness and freedom of his bowing, and the warmth and beauty of his tone in *cantabile* playing. Valasek's *cantilena* touches the heart and his technic is often dazzling in its brilliancy.

Any one who can interpret the difficult Bach fugue as he did, or who can play Paganini's concerto and Witches' Dance with such commanding virtuosity is a violinist with whom the musical world must reckon. Young Valasek's unusual natural gifts have been developed in the manner of the great Belgian school of violin playing, for his teacher, Adolfo Betti, is one of the distinguished disciples of César Thomson. The applause for the recitalist was so enthusiastic and prolonged that he added half a dozen encores to his program.

JANUARY 25

Nikita Magaloff Nikita Magaloff, the distinguished accompanist of Joseph Szigeti, appeared in his New York debut as a concert pianist, Saturday afternoon, at Town Hall. The favor which Mr. Magaloff won for the support and artistic background he created at the recitals of this eminent violinist aroused interest in his playing and a large throng was attracted to hear him presented as a soloist. The program opened with a largo of Leonardo Vinci, two sonatas (E major and G major) of Scarlatti, Weber's rarely heard sonata in E minor (op. 72) and two Chopin items. Continuing through the printed list, Mr. Magaloff presented two Liszt works, Berceuse and Feux Follets, a group of Bartok folk-tunes, a Magaloff toccata and two etudes (B flat minor and D sharp minor) by Scriabin.

The brilliant technic of this young artist coupled with his earnest desire to project his music with the utmost of finesse and authenticity gained him the approbation of his listeners. Outwardly, his approach to his instrument suggests rigidity, but a touch was revealed capable of pliancy and marked ability to contrast delicacy and *bravura*. Notable was the right hand execution in numbers requiring celerity, accuracy and intricate tempo. The Weber sonata was set forth in masterful style, and among the shorter subjects the Scarlatti and Liszt items were prominent as interpretative accomplishments of high order. Mr. Magaloff's own toccato bespoke his musical knowledge and inspiration in creative work.

No less than five encores were demanded by the enthusiastic audience, and Mr. Magaloff responded graciously.

JANUARY 26

Ezio Pinza Town Hall was filled with song followers (many from the Metropolitan personnel) for the Sunday matinee recital of Ezio Pinza, basso, who had been heard in four opera performances on successive days, just before this concert appearance.

It was his first New York essay in this field, and he emerged successfully with presentations of compositions by Handel, Monteverde, Falconieri, Legrenzi, Brahms (Four Serious Songs), Kramer, Dunhill, MacGimsey, Speaks, Respighi, Cimara, Tosti and Corelli.

Pinza, an assiduous student in all departments of song, came to this recital well prepared and gave intelligent, musical, and sympathetic-voiced delivery to his program, which should also have had examples in French, a language well handled by the basso when he uses it in opera.

Variety of tone, mood and style were offered by Pinza with commendable mastery in each department. His weightiest contribution, the Brahms' songs, were done with effective understanding and sincerity.

Other Pinza virtues were excellent intonation, rhythmic firmness, and convincing temperament. The audience was lavish in its bestowal of appreciation.

Edwin MacArthur's art in the piano accompaniments formed a delightful factor of the uncommonly interesting recital.

Music Guild Lecture-Recital An exceptionally high standard of performance marked the program given by the Stradivarius Quartet of New York, under the auspices of the Music York Amercan and editor-in-chief of the Guild, at Town Hall on Sunday afternoon. Leonard Liebling, music critic of the New Musical Courier, again acted as commentator, giving a *résumé* of the development of this form, and the work of the three composers on the program, including a number of amusing anecdotes. His comments were appreciatively received.

The aptly chosen and well contrasted program comprised a suite by Carl Philipp Emanuel Bach, transcribed by Henri Casadesus, a rare and delightful item which was played in distinguished style; the quartet in F minor (op. 20, No. 5) by Haydn, which has a particularly beautiful *menuetto* and *adagio* sections, inspired by airy grace and and fancy; and the monumental B flat quartet (op. 130) of Beethoven, which in many ways constituted the most impressive item of the afternoon.

Clarity and precision were outstanding qualities of the playing of the reconstituted Stradivarius Quartet, which includes two new members, Marcel Dick, viola, and Iwan d'Archambeau, cello (the latter formerly of the Flonzaley Quartet), in addition to Wolfe Wolfinsohn, first violin, and Alfred Pochon, second violin. The tone quality is finely fused and the ensemble has been developed to a rare degree of plasticity and responsiveness. Throughout the concert, one was inspired by the delicacy and stylistic perception, the intimacy of expression and lyrical beauty of the playing, which especially in the Beethoven quartet attained to unusual heights of formal mastery and rhythmic power. There was a long ovation at the close.

Inez Lauritano In her first New York recital since 1932, Inez Lauritano, violinist, was heard at Town Hall on Sunday evening. Miss Lauritano is holder of a Walter W. Naumburg Musical Foundation prize and has attained distinction in musical circles outside of New York and as a soloist with the National Broadcasting Symphony Orchestra. Her program for this appearance listed Brahms' sonata in A (op. 100), Chaconne (for violin alone) of Bach, the Glazounoff concerto in A minor (op. 82), Nigun (Bloch), Ritual Fire Dance (de Falla-Kochanski), and Paganini's caprice in A minor (No. 24).

Miss Lauritano's tone is mature, full and equal to dynamic effect without forcing or undue effort. Praise is forthcoming for her conception of the Brahms work, which left little to be desired in technical finish and interpretative ability. The Bach chaconne was delivered unfalteringly and with such security of execution as to make this impressive task a climax among her offerings. The remaining items flowed from her talented bow with a never-failing dexterity, musical feeling and adherence to the composer's intent. Celius Dougherty officiated as piano accompanist and shared in the hearty applause of the audience.

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Japanese Capital Celebrates Centenary of Saint-Saens

Official Sponsorship Honors French Master's Memory—Handel's Messiah Performed—Kreutzer Plays Chopin

TOKYO.—At the Hibiya Public Hall an unusual and distinguished gathering celebrated the 100th anniversary of the birth of Saint-Saëns. The concert was sponsored by the Tokyo Music Society, the Cultural Bureau of the Ministry of Foreign Affairs, the Society for International Cultural Relations, the Society Franco-Japonaise, and the Maison Franco-Japonaise. The French Ambassador, Fernand Pila, gave an address stressing the value and importance of Saint-Saëns' compositions. Marquis Yorisada Tokugawa, representing the Society for International Cultural Relations, also gave an address emphasizing the value of personal relationships, and making happy reference to several meetings with Saint-Saëns a few years before his death. At that time the Marquis endeavored to bring the great composer to Japan, but because of advanced age the latter was compelled to decline.

THIRD SYMPHONY INTRODUCED

The New Symphony Orchestra, conducted by Kosaku Yamada (the composer), assisted by Tokoro Takagi, Masashi Ueda, pianists; Toraji Onaka, organist; Akira Suzuki, cellist; Yoshi Sato, mezzo-soprano, and Yoji Otaguro, tenor, interpreted a highly successful program. Mr. Suzuki opened the concert playing the cello concerto in A minor. The orchestra gave the first performance in Japan of the third symphony in C minor. Saint-Saëns makes use of the organ and two pianos in this work, the pianos being prominent in the brilliant passage work of the last movement. L'Afrique for piano and orchestra was well received, and here Mr. Takagi displayed impressive technic. Mrs. Sato, accompanied by Miss Uchida, sang Printemps qui Commence and Mon Coeur s'Ouvre à ta Voix, pleasing everyone. Mr. Otaguro, lyric tenor, was especially satisfying in his interpretation of La Cloche, a setting of Victor Hugo's poem.

The Ueno Academy of Music gave us the second hearing this season of The Messiah on December 14 before a record-breaking crowd in the Hibiya Public Hall. The conductor was Klaus Pringsheim; soloists: Tsumako Makita, soprano; Shizuko Saito, contralto; tenor, Mutsumu Shibata, and Hideji Hashimoto, bass. There was the enlarged orchestra of the Academy, and a chorus of 300 voices. Mr. Shibata is yet too immature vocally to warrant concert appearances, and too much use is made of the falsetto. Miss Saito and Mr. Hashimoto both possess voices of lovely quality, and their singing showed good training. Miss Makita has a sweet singing organ and good tone production, but at times is given to being off pitch. For some reason, the entire first part of the oratorio was sung pianissimo. Also there appeared contradiction in tempo between conductor, orchestra and chorus. Conductor Pringsheim took the entire work at an unusually rapid tempo. It made one long to hear The Messiah in England or America.

CHOPIN RECITAL

Leonid Kreutzer was heard by a large and enthusiastic audience in a concert of Chopin, following closely on his Beethoven evening. The B minor sonata had a broad and majestic reading. We heard also the four ballades, six etudes, a mazurka, a waltz, and the polonaise in A flat. Kreutzer was compelled to respond with an encore, the C minor nocturne.

ORCHESTRAL PROGRAM

The New Symphony Orchestra on December 17 gave their fifth concert of the season. Hideo Saito, solo cellist of the orchestra, acted as conductor, and Kenshu Wanibuchi, violinist, was soloist. Wanibuchi has recently returned from several years of study in Europe. Lalo's Symphonie Espagnole was an appropriate medium for the display of Wanibuchi's facile technic and his warm temperament. He is without question a talented young violinist, and well equipped.

The orchestra performed two widely contrasting numbers at this concert: Schubert's symphony (No. 7) in C major, and Bartok's Dance Suite which was given its first hearing in Japan. The orchestra lacked finish in these numbers, and the conductor failed to impress with his musicianship.

PIANISTIC YOUTH

Tolia Vedernikoff, fifteen-year-old Russian pianist from Harbin, made his initial concert appearance here in works which would demand the greatest artistry from any seasoned virtuoso. Despite faults due to his youthfulness, the lad is without doubt extremely talented. He played the Bach-Busoni Chaconne, Beethoven's Moonlight Sonata, Schubert's impromptu (No. 3); a group of Chopin etudes, mazurka, nocturne, waltz, and the B minor scherzo; two Scriabine preludes; Debussy's Jardins sous la Pluie and Liszt's rhapsody No 12.

THREE CONCERTOS

Suye Ogura, pianist and instructor in the Ueno Academy of Music, appeared before a large, encouraging audience. She began with Beethoven's third concerto in C minor, followed with Handel's first Organ Concerto in G minor, and closed with MacDowell's A minor piano concerto, accompanied by the Ueno Academy of Music Orchestra directed by Klaus Pringsheim. Miss Ogura possesses adequate technic but no compelling emotional depth. The MacDowell concerto was the best of her interpretations.

ACADEMIC FESTIVAL

The eighty-fifth and eighty-sixth concerts of the Ueno Academy of Music were held at the concert hall of the school. They always attract capacity audiences.

Takahashi Kurata proved himself to be a young cellist of outstanding ability, and in his playing of the Debussy sonata displayed advanced technic, excellent tone, and good musical understanding. He was accompanied by a capable pianist, Motonari Iguchi.

The third piano concerto by Sergei Prokofieff as performed by Haruko Osawa afforded a treat. She performs excellently, with adequate facility and artistic intelligence.

Among the large number of singers on the programs, Shinichi Takarai (baritone), in several of Brahms' Lieder, showed a voice of rich quality and he interprets with skill. Miss Okuda sang the aria of the Queen from The Huguenots by Meyerbeer. She has a fine coloratura voice, well trained and cleverly used. G. Murao, in the aria of King Philip from Verdi's Don Carlos, sang fluently with well controlled tone of agreeable quality.

All the performers reflected credit upon their instructors, and sustained the high standard of the Ueno Academy with its foreign faculty.

TOSCA WITH KOUSNETZOVA

Christmas week gave us three performances of Puccini's Tosca at the Shimbashi Embujo. One was conducted by Masao Shinohara, and the other two had Nicolai Schifferblatt, with the Nagoya Symphony Orchestra (founded many years ago by the Matsuzakaya Department Store), which has developed and expanded so remarkably in the last few years that it now invades the professional field in Tokyo (where it has been well received) and gives keen competition to the Tokyo New Symphony Orchestra.

Maria Kousnetzova was in the title role, Yoshie Fujiwara, tenor, sang Cavaradossi; Attilio Beletti (vocal teacher in Tokyo) did Scarpia, and Eiichi Uchida, Angelotti.

Madame Kousnetzova, formerly of the Chicago Opera, sang and acted with dramatic effect. Fujiwara has an excellent voice and his years of study in Italy as well as his stage experience throughout Europe fit him well to be one of the promoters of opera in Japan. Attilio Beletti as Scarpia was outstandingly good. This artist is all too seldom heard in Tokyo, for his time is fully occupied at his studio. The chorus work showed lack of unanimity, but the performances as a whole made a strong impression.

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NINO MARCELLI,

conductor of the San Diego (Cal.) Symphony Orchestra, has accepted a re-engagement to lecture on conducting next summer at the University of Southern California. Last summer Mr. Marcelli's lectures drew what is said to be the largest class ever registered there (fifty-two). In addition to his talks, he is again to conduct the University Symphony Orchestra, which is composed of music educators from almost every state of the country.

Three Artists Heard in Boston

A lecture-concert at the Hotel Statler, Boston, on January 5 presented Dr. Ludwig Lewisohn; Thelma Spear Lewisohn, soprano; and Rachelle Shubow, pianist. Composers represented included Mendelssohn, Rubinstein, Wolff, Schoenberg, Korngold and Mittler. Miss Shubow's piano solos were by Mendelssohn and Ernst Toch. Dr. Lewisohn's lecture was on Hellenism and Hebraism.

Mu Phi Epsilon Notes

An all-Grieg program was presented by Ellen Reep, Norwegian contralto, at the January monthly musicale of the Mu Phi Epsilon National Club, New York. The songs were sung in the original Norwegian. Miss Reep and her accompanist, Bergliot Hafstad, and Ruth Bjornstad, who read translations and explanations of the program, were in authentic Norwegian costumes.

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London's Music Life Shows Wide Variety

(Continued from page 5)

Wagner and Tschaikowsky are the only composers to have a complete evening each to themselves. Beethoven is slightly diluted with Schubert and Bax, Brahms with Holst and Vaughan Williams. Even the all-conquering Bach had two organ pieces with orchestra (Handel and Boëllmann) tacked on to his evening to give Marcel Dupré a chance to shine. Yet another program is shared between Beethoven and Handel, and one concert each is a Hungarian goulash and a Russian salad respectively; the rest are frankly cosmopolitan. As usual the orchestra is that of the B. B. C., and for the most part the concerts are broadcast.

A Trumpet Concerto

The only novelty presented thus far—the Proms are usually a regular breeding place for novelties—was Dimitri Shostakovitch's concerto for piano, trumpet and strings. This is an interesting experiment, for the trumpet has thus far not come into its own as a solo instrument. That it was only partially successful is probably due to inherent difficulties. The trumpet has not lived down its bugle ancestry, and the effect of real cantabile melodies which might be well enough on a violin or even a clarinet, are apt to assume a banality on the trumpet that is only too reminiscent either of the Trumpeter of Säkkingen or of jazz. Shostakovitch steered between this Scylla and Charybdis only to be swallowed in the depths of vulgarity. Nevertheless, he is a clever youth and a brave, and his music is rarely dull. Eileen Joyce and Hubert Barr played the piano and the trumpet respectively.

Soloists

Other soloists at the Proms included Antonio Brosa, who played the Tschaikowsky violin concerto with the requisite brilliance and beauty to give it distinction; Béla Bartok in his own second piano concerto, as well as the Liszt rhapsody (No. 2) (to the raised eyebrows of the highbrows); Arthur Rubinstein, Clifford Curzon and Solomon were soloists in the Brahms B flat, Beethoven E flat and the Rachmaninoff C minor piano concertos respectively; also Yelly d'Aranyi (Mozart violin concerto), Eva Turner, Oda Slobodskaya and Parry Jones (Weber and Wagner excerpts).

New Orchestras

The quiescence of the regular orchestras has been a signal for some new and lesser organizations to push to the front. For instance, the Metropolitan Orchestra, hitherto heard only in the outer neighborhoods, came to Queens Hall, conducted by Serge Krish, and gave a respectable account of itself in a conventional symphony program. The British Women's Symphony Orchestra, conducted by Charles Hambourg (brother of Mark) appeared at the Palladium, and showed in Beethoven's fifth symphony that there is not much in being masculine when it comes to playing music. Max Pirani was the excellent soloist in Franck's Symphonic Variations.

The New London Orchestra, a chamber body of thirty-five players conducted by Angel Grande, was another newcomer (with a classical and pre-classical program), and Murison Bourn with sixteen strings gave a program of little symphonies, etc., in an auspicious debut. Malcolm Sargent, back in his accustomed place as conductor of the Children's Concerts, led a contingent of the London Philharmonic in works by Mozart, Beethoven, Debussy and Arthur Bliss (Film Music, 1935), thus bringing the Young Idea up-to-date.

That Ballet Craze

Ballet is as popular in London as ever, if not more so. Aside from the more or less regular performances at Sadlers' Wells, we have had a holiday season by the Markova-Dolin ballet, yet another offshoot of the Diaghileff tradition. They were the seventh ballet to give Les Sylphides this season, and the fifth to do Carnaval—the rest of the repertoire being almost equally familiar. There has also been a Folk Dance Festival at the Albert Hall, conducted by the English Folk Dance and Song Society. Consisting almost entirely of English folk dances and folk music, it presented an amazing variety and showed how deeply rooted the lore of dancing is in the English tradition.

There is without doubt a definite restoration of ensemble dancing as distinct from mere ball-room activity, and this includes the creation and development of new dances on the basis of the old traditions. Dancing and ballet have caught on as never before within living memory, and an indication of its popularity during this holiday season was the customary Christmas concert of the Orjana Madrigal Society whose staid old English carols and motets were this year relieved by folk dances by members of the English Folk Dance Society.

Voice and Lute

Recitals are about to begin again; in fact two have already taken place. One was a song recital by Muriel Brunskill, who owns one of the most beautiful contralto voices now in existence, and who used it to considerable effect in Schubert, Brahms, Wolf, as well as some English songs. The other was a lute recital by Diana Poulton, who is probably the premier lutenist of this country and who demonstrated the beauties and possibilities of that instrument in music written for it by seventeenth century English composers. She also accompanied a singer, Margaret Longman, in old lute songs, English and otherwise, though even here the lute held the center of the stage.

MARCELLA GEON

gave a Conversational Concert based on Richard Wagner's Walküre at Steinway Hall, New York, January 31, assisted by Leonore Heyman, Luigi Le Bassi and Arthur Kent. On the 24th Miss Geon presented Rhinegold at the Mary J. Donahue School, Bayonne, N. J. The music of the Rhinemaidens was sung by Frieda Volkert, Gladys Thompson and Mabel Thompson. Miss Geon gives a series of these Conversational Concerts each year. (Photo by Empire).

Doris Doe to Visit Ohio

Doris Doe, contralto of the Metropolitan Opera, will give a recital under the auspices of the Civic Music Association in Portsmouth, O., on April 15. On the following day she is to appear in Chillicothe, O.

Dresden Events

(Continued from page 5)

Ermold was his usual happy self and won storms of applause for his funny inspirations as Don Pedro. Besides being an exceptional humorist, he has a lovely bass voice adaptable to any composer from Mozart to Wagner. Martin Kremer (Ottavio) and Kurt Bohme (Komtur) brought up the cast. Josef Gielen as the producer added another success to his long list.

The year ended with a brilliant, newly staged performance of Johann Strauss' Fledermaus, with all the prominent singers of the company in service and Generalmusicdirector Dr. Karl Bohm conducting.

A Magnificent Record

Some statistics from the Dresden State Opera may be of interest and encouraging to people in other countries struggling with operatic problems. During the 1934-1935 season 357 performances were given, six of which were premieres and two were world-premieres. Sixty-two performances of Wagner were done and practically all of that composer's works are now in the Dresden repertoire. After Wagner, Richard Strauss had the most performances, with forty-five to his credit. His Arabella and the Josephslegende ballet received fifteen presentations each. Pygmalion, ballet by Peter Pawlinin, and Kleine Nachtmusik by Mozart, had eighteen performances each. Puccini came next with thirty-two, Mozart with thirty, Verdi with twenty-seven, and Lortzing with nineteen. Freischütz, by Weber, was put on thirteen times.

New Directorship

Privy Counselor Dr Adolf, former Generalintendant of the State Opera and Theatre, has retired, and Dr. Gottschold has been appointed commissionary director of both theatres.

Dresden Concert Life

Frederic Lamond gave a series of concerts during the autumn in his own inimitable manner, and it is sad that they were not better attended. But there was such a flood of local-talent concerts that the "big" ones (except Gigli) had to suffer. Cortot also gave a piano recital here, if I am not mistaken his first in Dresden.

Florizel von Reuter, American violinist, and Nadina Ferreri, Italian pianist, are offering a cycle of three concerts devoted to all the Beethoven violin-piano sonatas. A more delightful and artistic evening than the first one could not be imagined.

Gigli's first film, which made a sensation in Dresden, was followed by a still greater surprise. Some days later, huge posters announced the personal appearance of the *bel canto* singer. The concert was sold out weeks ahead. It took place in the largest hall in Dresden, holding thousands of people. After the program, which included many of Gigli's famous arias, he was obliged to give encore after encore, and kept on until the management had the lights extinguished. Ovations were extended to him by an enthusiastic multitude in front of the hall and along the street.

Louis Graveure was the next singing attraction in concert, delightful from beginning to end. His delivery of German Lieder is incomparable, and his pianissimo phenomenal. He won storms of applause and gave at least ten encores, among which Handel's Largo made an unforgettable impression. Michael Raucheisen was a sympathetic accompanist.

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STUDIO NOTES

HORATIO CONNELL

Daniel Healy, tenor, recently gave a recital before the Tuesday Musical Club, Pittsburgh, Pa. Virginia Kendrick, contralto, gave a recital at Cedar Crest College, Allentown, Pa., and also appeared before members of the Riverton Music Club, Riverton, N. J. Paul Oncley, baritone, a member of the Russian Opera Company, is to sing roles in Kitesh by Rimsky-Korsakoff, Boris Godounoff and Coq d'Or in Pittsburgh, Washington, Baltimore and Philadelphia. Elsa Meiskey, soprano, sang a program before the Wednesday Club, Harrisburg, Pa. All are students of Horatio Connell, teacher of singing of Philadelphia and New York and at the Juilliard School of Music.

FRANCIS MOORE

Francis Moore, director of the Francis Moore Music Centre of New York, is in the midst of an active season. Mr. Moore conducts monthly classes for his various teachers in many suburban towns in Westchester County and Long Island, as well as in New York City. His New York studio is the centre of activity for the ten assistants who teach within a radius of twenty-five miles of New York and bring their students in to the city for frequent classes and recitals. On February 7 there will be an evening recital in New York for students of high school age; while in Pelham, Bronxville and Rye, N. Y., and in Greenwich, Conn., a series of informal Sunday afternoon musicales are being held for younger students.

Among the children who are pupils in the Francis Moore Music Centre is Verna Mimosa, ten year old pianist, who was a winner on one of Major Bowes' amateur hours last spring. Verna has given several recitals recently in private homes as well as in the studio.

In addition to his teaching, Mr. Moore has made frequent appearances as pianist in New York and the vicinity, and given two-piano concerts with Harry Gilbert. On January 19 Mr. Moore and Mr. Gilbert gave a recital at the Players Club, New York, and on January 31 Mr. Moore appeared in a piano program at the Manor Club, Pelham Manor, N. Y.

SOLON ALBERTI

Solon Alberti of New York is the teacher of many prominent vocalists. He also is general director of The Dramatic Oratorio Society which gave a performance of Handel's Messiah on January 29 at the Central Christian Church, New York. The opera class from Mr. Alberti's studio will appear in February and March in scenes from Lohengrin, Hänsel and Gretel, Trovatore, Faust, Martha, Tosca, Madam Butterfly and Samson and Delilah.

Anne Judson, contralto, is soloist at the Central Synagogue for her third year, and at the Central Christian Church for her third year. She sang a program at the Horace Mann School for Boys and was soloist for the Brith Sholom Society. She also was contralto soloist for the Dramatic Oratorio Society's presentation of The Messiah. Jeanne Samter Heinz, soprano, has given costume recitals in Cleveland, Binghamton, N. Y. and Havesdale, Pa. and has sung a program over the radio from Scranton, Pa. Nita Gale, soprano, will sing a recital for the Hackensack, N. J. Women's Club on February 4, and was heard in performance of The Messiah with the Dramatic Oratorio Society. She is soloist at the Central Christian Church. Rad Robinson, tenor, is a member of the King's Men Quartet appearing on the NBC network on Mondays, Wednesdays, and Fridays, and with the Paul Whiteman Orchestra on Sunday evenings. Margaret McCulloch, contralto, sang a program of original songs by Lieberson in December and repeated them on the radio, January 19. Lorne Grant, tenor, is soloist at the Central Christian Church, and sang in The Messiah with the Dramatic Oratorio Society.

EUGENIE B. ABBOTT

A group of four young women sopranos and one young man shared a musicale at Eugenie B. Abbott's New York studio, January 25. Representing the method of the late Emma Thursby, Mme. Abbott has produced singers who are notable examples of her skill as a teacher. Elspeth Macfarlane sang items by Massenet, Merikanto and Hawley; Cyrille Simmons sang songs by Ronald and Woodman; Peyton Rannie was heard in excerpts from Haydn and Reichardt, and Lottie Lewis sang the aria from Madam Butterfly, and a Bohm song, finishing with Dark Eyes (in Russian). Gregory Abbott, son of this instructor, who occupies a prominent position as church and concert singer, and as a radio announcer, sang songs by McDermid, Caccini and Rasbach. Mme. Abbott played all accompaniments.

F. W. R.

EDGAR SCHOFIELD

G. Richard Carpenter has been appointed director of the Pembroke Girls Glee Club in Brown University, also director of the Providence Teachers Chorus, Providence, R. I. Marie Zara will sing the leading soprano role in Serva Padrona of Pergolesi, February 9, with the Philadelphia Orchestra. Dougles Biddison, baritone, has been engaged for leading roles with the American Opera Guild in Philadelphia, Trenton and Providence from March 9 to May 28. He will also sing Friar Lawrence in Romeo and Juliet with the Baltimore Civic Opera, March 26. Frederick Newnham, baritone, has been engaged as soloist with the Toronto Symphony Orchestra in February.

All are singers from the studio of Edgar Schofield of New York.

HELEN CHASE

Margaret Speaks, who has been heard over NBC on the Firestone Hour for some time, has been making her trips to and from Hollywood by plane. The last broadcast with Nelson Eddy from the Pacific Coast was on December 23 and on the following Monday evenings she sang solos and duets with Richard Crooks and Frederick Jagel from the NBC studios in New York. Miss Speaks will be soloist with the Mendelssohn Club at their next concert held at the Waldorf-Astoria, New York, on February 18.

Laferne Ellsworth, contralto, gave a recital at Jamaica, N. Y., recently. Marcella Hartmann has completed an engagement of several weeks with Spitalny's Orchestra on tour. She was heard over NBC on January 31. Laferne Ellsworth and William Turner, baritone, were heard in groups of songs at the December musicale of the Madrigal Society held at the Great Northern Hotel, New York. Henrietta Gould, contralto, shared honors with Hart Giddings, organist and former program director of NBC, at their joint recital in Port Jervis, N. Y., last month. Nell Kinard, soprano, who was the featured soloist on tour with Kryl's Band, arrived in New York recently and will be heard in a joint recital with Ralph McDowell, bass baritone, at Steinway Hall, on February 9. All of the above artists are under the vocal guidance of Helen Chase.

SELMA KRAMER

will appear four times with the New York Civic Orchestra (Eugene Plotnikoff, conductor) in an all-Tschaikowsky program. Miss Kramer is to be featured in the B flat minor concerto for piano and orchestra. The performances take place on February 13 at the Macmillin Theatre, New York; 14, in the Bronx; 15, at the Brooklyn Museum, Brooklyn; and, 16, at the College of the City of New York. (Progress Photo.)

ESTELLE LIEBLING

The Estelle Liebling Trio, composed of Ann Seaton, Mary Kendel and Ivy Dale, which is part of the "Seven G's" on the Good Gulf program on WABC Sunday nights, has been engaged by the Whelan Drug Company to broadcast every Sunday evening over Station WOR. The same trio appeared on the Borden's Milk program over Station WEAF on Christmas morning.

The Nightingale Trio, composed of three coloraturas, Nellilew Winger, Elizabeth Sandor and Yvonne Ravel, appeared on the Bromo Seltzer Hour with N.T.G., master of ceremonies, on December 10 over Station WEAF.

Artells Dickson was heard on the Fleischman Yeast Hour with Rudy Vallee on December 5. The New York Singers, a group of eighteen mixed voices, were engaged to sing on December 17 and January 16 on Death Valley Days, a program sponsored by the Borax Company, over Station WJZ.

At the presentation of Hänsel and Gretel by the Radio City Music Hall on December 29 over Station WEAF, Dorothy Miller sang Gretel and Rose Dirmann the role of the Good Fairy. Mario Fiorella, baritone, was one of the guest soloists on the Consolidated Gas Company program over Station WEAF on January 12. Martha Wilkins, coloratura soprano, was guest soloist on the same program on January 12.

Beatrice Belkin, coloratura soprano, was the assisting artist at the Flute Club on December 22. She also appeared as soloist at the Drama Study League at the Waldorf-Astoria on December 27. Grace Angelau, mezzo-soprano, and Mario Fiorella, baritone, were chosen to appear on the Metropolitan auditions on the air on January 5 over Station WEAF. This program is sponsored by the Sherwin-Williams Company.

Helena Lanvin, contralto, was guest soloist with Philip James over Station WOR on December 13.

Sonia Essin will be one of the soloists at the Schola Cantorum concert at Carnegie Hall on February 4. Julie Travers, soprano, and John Dunbar, tenor, have been engaged for leading roles in DeKoven's Fencing Master, sponsored by the New York Light Opera Guild and to be given at the Heckscher Theatre in the latter part of March. Miss Travers also sang the role of Frasquita in Carmen on December 18 and 19 in Newark, N. J. The opera was sponsored by the Contemporary Club of Newark.

The Revelettes, a trio composed of Nellilew Winger, Elizabeth Sandor and Yvonne Ravel, appeared in Philadelphia with Shandor, the magician, during the week of January 24. They also appeared in Hershey, Pa., on January 15 and 16. All these artists are from the Estelle Liebling studio.

TSCHARNA NASCHATIER

Six able young pianists from the studio of Tscharna Naschatier collaborated in a recital at Washington Irving High School, New York, on January 18, a large audience enjoying the varied offerings. Ruth Kukoff showed able technic in Bach items, as well as in Chopin's waltz in C-sharp minor. Leona Gillman displayed musical intelligence and sentiment in pieces by Brahms and Albeniz. Harold Bassen performed items by Bach, Schumann, Mendelssohn and Brahms with sincerity and musicianship. Florence Levy's playing of Bach's English Suite was notable for finger dexterity, musicianship, and *bravura* in Chopin and Rimsky-Korsakoff pieces. Anthony Ciotti, said to be only fifteen years old, showed technic of high advancement in Bach and Chopin works. Kate Rosenbaum's performance was commendable, with understanding in the Waldstein Sonata, and brilliance in pieces by Prokofieff, Chopin and deFalla. The recital was artistically arranged, performed with fluency and confidence and exhibited the players' superior training. All the participants were vigorously applauded.

F. W. R.

FLORENCE LEE HOLTZMAN

Florence Lee Holtzman gave another of her semi-monthly informal musicales on January 23 at her New York studio. Those appearing, all of whom delighted the large audience, were Alice Mock, radio and grand opera soprano; Lou McIllvain, operatic prima donna; Grace Johnston, concert and church soprano; Milo Miloradovitch, of the Royal Opera of Liege; Olive Bond, whose first New York recital is scheduled for March at Town Hall; Eugene Ramey, tenor, and George Beuler, baritone, both radio singers; Parker Steward, tenor, who appeared in the musical comedy Roberta; Frank Ridge, tenor, who has sung in light opera; Helen Dalby, coloratura; Emelita Steward, soprano; Katherine White, soprano; Betty White, soprano. The accompanist was Lois Moseley, who has been at the piano for tours of Elisabeth Rethberg and Maria Kurenko.

Leslie Hodge to Be Soloist with Houston Orchestra

HOUSTON, TEX.—Leslie Hodge of Albany, West Australia, will be the guest soloist for the Houston Symphony Orchestra in its second concert under Dr. Albert Hertz, which takes place on February 17. A Wagner-Tschaikowsky program is to be offered, including the prelude to Lohengrin and overture to Tannhäuser; and, from the Russian composer's works, Romeo and Juliet, andante cantabile from the string quartet (op. 11), and the concerto in B-flat minor (op. 32) for piano and orchestra. Mr. Hodge, who will appear in the last-named number, has for the past year been a member of the Hertz household. He is a pupil and protégé of Dr. Hertz.

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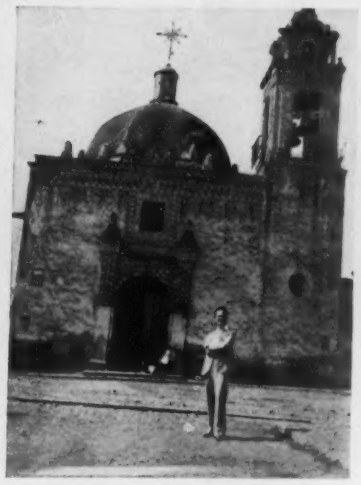

ANATOL RAPOPORT,
young Russian-American pianist, now giving concerts in Mexico, photographed in front of a sixteenth century church in Xochimilco. (Regis Photo.)

ABRAM KAROL
has had eight appearances this season with the Madrigal Society of Philadelphia (Henry Hotz, director). Other concerts include engagements before the Barclay Club and Art Alliance under the auspices of the Young Musicians Society of Philadelphia.

JOHN HERRICK,
baritone, was one of the soloists at the Pisa recital at the Plaza Hotel, New York City, January 23. Mr. Herrick has recently become associated with the Richard Copley management. (Photo © by G. Maillard Kesslère.)

MAJOR LOUDON GREENLEES,
Scottish baritone, who sang in America during October in several concerts and with orchestra, is now on tour in the west. He gives his first New York recital at Town Hall on February 18, assisted by Stuart Ross at the piano. Major Greenlees began his present tour with an appearance with the Seattle Symphony Orchestra on January 20. Among other scheduled engagements in addition to his New York recital are concerts in Los Angeles, San Francisco, Boston and other cities.

HORATIO CONNELL
on his Christmas vacation at Winter Park, Fla. While he was at the southern resort, Mr. Connell played golf, one of his games being with Irving Bacheller, writer, who lives at Winter Park.

FLORENZ TAMARA
sailed for Europe January 22, where she will appear with her partner, Jack Fowler, in concert. They go directly to London, for a three months' stay, arranged by G. H. Dalrymple. (Photo by De Mirjian Studio.)

BORIS KOUTZEN and HENRI DEERING,
violinist and pianist, are giving three sonata recitals in Steinway Hall, New York. The first took place on January 21, and the other programs are set for February 25 and March 24.

GREETING TO JOSEF HOFMANN
at his first concert of the season at White Plains, N. Y., on January 10. The audience is estimated at 2,900. (Photo by H. W. Kaptluke.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

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Is Touring America from February 1 to April 15

The Pianist's New York Recital Takes Place in Town Hall, February 11